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1922-1923

# SHAKESPEARE'S JULIUS CAESAR

WITH INTRODUCTION, NOTES, AND  
EXAMINATION PAPERS

(SELECTED)

666  
432

BY

BRAINERD KELLOGG, LL.D.

*Professor of the English Language and Literature in the  
Polytechnic Institute of Brooklyn, and one of the  
authors of Reed and Kellogg's Language Series*

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## SHAKESPEARE'S PLAYS

WITH NOTES

MERCHANT OF VENICE

KING HENRY V.

AS YOU LIKE IT

JULIUS CAESAR

KING LEAR

MACBETH

TEMPEST

HAMLET

KING HENRY VIII.

KING HENRY IV. Part I.

KING RICHARD III.

THE WINTER'S TALE

TWELFTH NIGHT

KING JOHN

MUCH ADO ABOUT NOTHING

A MIDSUMMER NIGHT'S DREAM

OTHELLO

CURIOLANUS

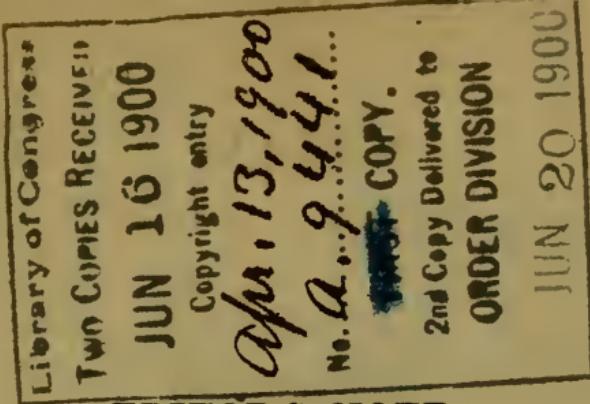
ROMEO AND JULIET

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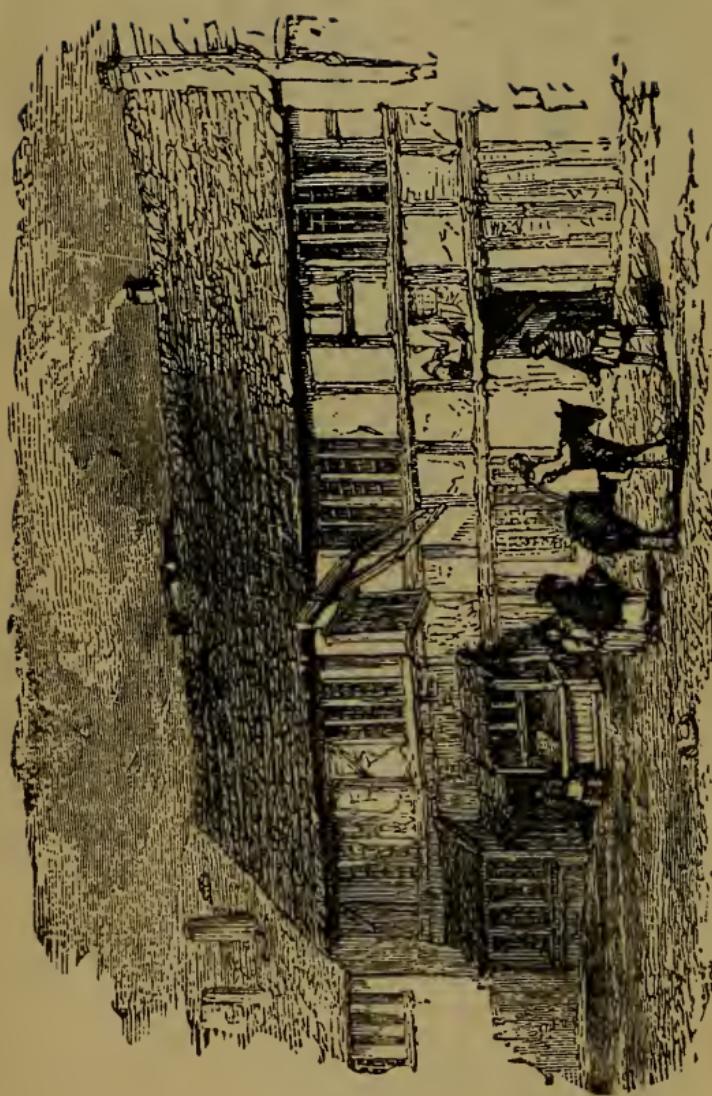
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### EDITOR'S NOTE

THE text here presented, adapted for use in mixed classes, has been carefully collated with that of six or seven of the latest and best editions. Where there was any disagreement those readings have been adopted which seemed most reasonable and were supported by the best authority.

Professor Meiklejohn's exhaustive notes form the substance of those here used ; and his plan, as set forth in the "General Notice" annexed, has been carried out in these volumes. But as these plays are intended rather for pupils in school and college than for ripe Shakespearean scholars, we have not hesitated to prune his notes of whatever was thought to be too learned for our purpose, or on other grounds was deemed irrelevant to it. The notes of other English editors have been freely incorporated.



THE HOUSE IN WHICH SHAKESPEARE WAS BORN.

From a Drawing by J. W. Archer.

## GENERAL NOTICE

“AN attempt has been made in these new editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed ; and the language used by him in one place has been compared with the language used in other places in similar circumstances, as well as with older English and with newer English. The text has been as carefully and as thoroughly annotated as the text of any Greek or Latin classic.

“The first purpose in this elaborate annotation is, of course, the full working out of Shakespeare’s meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested ; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one’s own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of thoughts he had before missed,

of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature ; there are no hollownesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

“ Besides this thorough working-out of Shakespeare’s meaning, advantage has been taken of the opportunity to teach his English — to make each play an introduction to the ENGLISH OF SHAKESPEARE. For this purpose copious collections of similar phrases have been gathered from other plays ; his idioms have been dwelt upon ; his peculiar use of words ; his style and his rhythm. Some teachers may consider that too many instances are given ; but, in teaching, as in everything else, the old French saying is true : *Assez n’y a, s’il trop n’y a.* The teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough ; and, among them all, it is certain that one or two will stick in the memory. It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

“ It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would

also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and vigorous phrases which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived — he made it do more and say more than it had ever done ; he made it speak in a more original way ; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight." — J. M. D. MEIKLEJOHN, M.A., *Professor of the Theory, History, and Practice of Education in the University of St. Andrews.*

## SHAKESPEARE'S GRAMMAR

SHAKESPEARE lived at a time when the grammar and vocabulary of the English language were in a state of transition. Various points were not yet settled ; and so Shakespeare's grammar is not only somewhat different from our own but is by no means uniform in itself. In the Elizabethan age, "Almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *askance* their eyes' ; as a noun, 'the *backward* and abyss of time' ; or as an adjective, 'a *seldom* pleasure.' Any noun, adjective, or intransitive verb can be used as a transitive verb. You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck. An adjective can be used as an adverb ; and you can speak and act 'easy,' 'free,' 'excellent' ; or as a noun, and you can talk of 'fair' instead of 'beauty,' and 'a pale' instead of 'a paleness.' Even the pronouns are not exempt from these metamorphoses. A 'he' is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' In the second place, every variety of apparent grammatical inaccuracy meets us. *He* for *him*, *him* for *he* ; *spoke* and *took* for *spoken* and *taken* ; plural nominatives with singu-

lar verbs ; relatives omitted where they are now considered necessary ; unnecessary antecedents inserted ; *shall* for *will*, *should* for *would*, *would* for *wish* ; *to* omitted after *I ought*, inserted after *I durst* ; double negatives ; double comparatives ('more better,' etc.) and superlatives ; *such* followed by *which*, *that* by *as*, *as* used for *as if*; *that* for *so that* ; and lastly some verbs apparently with two nominatives, and others without any nominative at all." — DR. ABBOTT's *Shakesperian Grammar*.

## SHAKESPEARE'S VERSIFICATION

Shakespeare's plays are written mainly in what is known as *blank verse* ; but they contain a number of riming, and a considerable number of prose, lines. As a rule, rime is much commoner in the earlier than in the later plays. Thus, *Love's Labor's Lost* contains nearly 1100 riming lines, while (if we except the songs) *Winter's Tale* has none. *The Merchant of Venice* has 124.

In speaking, we lay a stress on particular syllables ; this stress is called *accent*. When the words of a composition are so arranged that the accent recurs at regular intervals, the composition is said to be *rhythmical*. In blank verse the lines consist usually of ten syllables, of which the second, fourth, sixth, eighth, and tenth are accented. The line consists, therefore, of five parts, each of which contains an unaccented, followed by an accented syllable, as in the word "attend." Each of these

five parts forms what is called a *foot* or *measure*; and the five together form a *pentameter*. “Pentameter” is a Greek word signifying “five measures.” This is the usual form of a line of blank verse. But a long poem composed entirely of such lines would be monotonous, and for the sake of variety several important modifications have been introduced.

(a) After the tenth syllable, one or two unaccented syllables are sometimes added ; as—

“*Me-thought | you said | you nei | ther lend | nor bor | row.*”

(b) In any foot the accent may be shifted from the second to the first syllable, provided two accented syllables do not come together.

“*Pluck' the | young suck' | ing cubs' | from the' | she bear'.*”

(c) In such words as “yesterday,” “voluntary,” “honesty,” the syllables *-day*, *-ta-*, and *-ty* falling in the place of the accent, are, for the purposes of the verse, regarded as truly accented.

“*Bars' me | the right' | of vol'- | un-ta' | ry choos' | ing.*”

(d) Sometimes we have a succession of accented syllables ; this occurs with monosyllabic feet only.

“*Why, now, blow wind, swell billow, and swim bark.*”

(e) Sometimes, but more rarely, two or even three unaccented syllables occupy the place of one ; as—

“*He says | he does, | be-ing then | most flat|ter-ed.*”

(f) Lines may have any number of feet from one to six.

Finally, Shakespeare adds much to the pleasing variety of his blank verse by placing the pauses in different parts of the line (especially after the second or third foot), instead of placing them all at the ends of lines, as was the earlier custom.

N.B. — In some cases the rhythm requires that what we usually pronounce as one syllable shall be divided into two, as *fi-er* (fire), *su-er* (sure), *mi-el* (mile), etc. ; *too-elve* (twelve), *jaw-ee* (joy), etc. Similarly, *she-on* (-tion or -sion).

It is very important to give the pupil plenty of ear-training by means of formal scansion. This will greatly assist him in his reading.

## PLAN OF STUDY FOR “PERFECT POSSESSION”

To attain to the standard of “Perfect Possession,” the reader ought to have an intimate and ready knowledge of the subject.

The student ought, first of all, to read the play as a pleasure ; then to read it over again, with his mind upon the characters and the plot ; and lastly, to read it for the meanings, grammar, etc.

With the help of the scheme, he can easily draw up for himself short examination papers (1) on each scene, (2) on each act, (3) on the whole play.

### 1. The Plot and Story of the Play.

- (a) The general plot ;
- (b) The special incidents.

### 2. The Characters : Ability to give a connected account of all that is done, and most of what is said by each character in the play.

### 3. The Influence and Interplay of the Characters upon each other.

- (a) Relation of A to B and of B to A ;
- (b) Relation of A to C and D.

**4. Complete Possession of the Language.**

- (a) Meanings of words ;
- (b) Use of old words, or of words in an old meaning ;
- (c) Grammar ;
- (d) Ability to quote lines to illustrate a grammatical point.

**5. Power to Reproduce, or Quote.**

- (a) What was said by A or B on a particular occasion ;
- (b) What was said by A in reply to B ;
- (c) What argument was used by C at a particular juncture ;
- (d) To quote a line in instance of an idiom or of a peculiar meaning.

**6. Power to Locate.**

- (a) To attribute a line or statement to a certain person on a certain occasion ;
- (b) To cap a line ;
- (c) To fill in the right word or epithet.

## INTRODUCTION

**William Shakespeare.** — “ He was born, it is thought, April 23, 1564, the son of a comfortable burgess of Stratford-on-Avon. While he was still young, his father fell into poverty, and an interrupted education left the son an inferior scholar. He had ‘ small Latin and less Greek.’ But by dint of genius and by living in a society in which all sorts of information were attainable, he became an accomplished man. The story told of his deer-stealing in Charlecote woods is without proof, but it is likely that his youth was wild and passionate. At nineteen, he married Ann Hathaway, seven years older than himself, and was probably unhappy with her. For this reason or from poverty, or from the driving of the genius that led him to the stage, he left Stratford about 1586–1587, and went to London at the age of twenty-two, and, falling in with Marlowe, Greene, and the rest, became an actor and a playwright, and may have lived their unrestrained and riotous life for some years.

**“ His First Period.** — It is probable that before leaving Stratford he had sketched a part at least of his *Venus and Adonis*. It is full of the country sights and sounds,

of the ways of birds and animals, such as he saw when wandering in Charlecote woods. Its rich and overladen poetry and its warm coloring made him, when it was published, 1591–1593, at once the favorite of men like Lord Southampton, and lifted him into fame. But before that date he had done work for the stage by touching up old plays, and writing new ones. We seem to trace his 'prentice hand' in many dramas of the time, but the first he is usually thought to have retouched is *Titus Andronicus*, and, some time after, the First Part of *Henry VI*.

"*Love's Labor's Lost*, the first of his original plays, in which he quizzed and excelled the Euphuists in wit, was followed by the rapid farce of the *Comedy of Errors*. Out of these frolics of intellect and action he passed into pure poetry in the *Midsummer Night's Dream*, and mingled into fantastic beauty the classic legend, the mediæval fairyland, and the clownish life of the English mechanic. Italian story then laid its charm upon him, and the *Two Gentlemen of Verona* preceded the southern glow of passion in *Romeo and Juliet*, in which he first reached tragic power. They complete, with *Love's Labor's Won*, afterwards recast as *All's Well That Ends Well*, the love plays of his early period. We may, perhaps, add to them the second act of an older play, *Edward III*. We should certainly read along with them, as belonging to the same passionate time, his *Rape of Lucrece*, a poem finally printed in 1594, one year later than the *Venus and Adonis*.

The patriotic feeling of England, also represented in

Marlowe and Peele, now seized on him, and he turned from love to begin his great series of historical plays with *Richard II.*, 1593-1594. *Richard III.* followed quickly. To introduce it and to complete the subject, he recast the Second and Third Parts of *Henry VI.* (written by some unknown authors), and ended his first period with *King John*; five plays in a little more than two years.

**“His Second Period, 1596-1602.** — In *The Merchant of Venice* Shakespeare reached entire mastery over his art. A mingled woof of tragic and comic threads is brought to its highest point of color when Portia and Shylock meet in court. Pure comedy followed in his retouch of the old *Taming of the Shrew*, and all the wit of the world, mixed with noble history, met next in the three comedies of *Falstaff*, the First and Second Parts of *Henry IV.*, and the *Merry Wives of Windsor*. The historical plays were then closed with *Henry V.*, a splendid dramatic song to the glory of England.

“The Globe theatre, in which he was one of the proprietors, was built in 1599. In the comedies he wrote for it, Shakespeare turned to write of love again, not to touch its deeper passion as before, but to play with it in all its lighter phases. The flashing dialogue of *Much Ado About Nothing* was followed by the far-off forest world of *As You Like It*, where ‘the time fleets carelessly,’ and Rosalind’s character is the play. Amid all its gracious lightness steals in a new element, and the melancholy of Jaques is the first touch we have of the older Shakespeare who had ‘gained his experience, and whose

experience had made him sad.' And yet it was but a touch ; *Twelfth Night* shows no trace of it, though the play that followed, *All's Well That Ends Well*, again strikes a sadder note. We find this sadness fully grown in the later sonnets, which are said to have been finished about 1602. They were published in 1609.

"Shakespeare's life changed now, and his mind changed with it. He had grown wealthy during this period and famous, and was loved by society. He was the friend of the Earls of Southampton and Essex, and of William Herbert, Lord Pembroke. The queen patronized him ; all the best literary society was his own. He had rescued his father from poverty, bought the best house in Stratford and much land, and was a man of wealth and comfort. Suddenly all his life seems to have grown dark. His best friends fell into ruin, Essex perished on the scaffold, Southampton went to the Tower, Pembroke was banished from the Court ; he may himself, as some have thought, have been concerned in the rising of Essex. Added to this, we may conjecture, from the imaginative pageantry of the sonnets, that he had unwisely loved, and been betrayed in his love by a dear friend. Disgust of his profession as an actor, and public and private ill weighed heavily on him, and in darkness of spirit, though still clinging to the business of the theatre, he passed from comedy to write of the sterner side of the world, to tell the tragedy of mankind.

"**His Third Period, 1602-1608**, begins with the last days of Queen Elizabeth. It contains all the great tragedies,

and opens with the fate of Hamlet, who felt, like the poet himself, that 'the time was out of joint.' *Hamlet*, the dreamer, may well represent Shakespeare as he stood aside from the crash that overwhelmed his friends, and thought on the changing world. The tragi-comedy of *Measure for Measure* was next written, and is tragic in thought throughout. *Julius Cæsar*, *Othello*, *Macbeth*, *Lear*, *Troilus and Cressida* (finished from an incomplete work of his youth), *Antony and Cleopatra*, *Coriolanus*, *Timon* (only in part his own) were all written in these five years. The darker sins of men, the unpitying fate which slowly gathers round and falls on men, the avenging wrath of conscience, the cruelty and punishment of weakness, the treachery, lust, jealousy, ingratitude, madness of men, the follies of the great, and the fickleness of the mob, are all, with a thousand other varying moods and passions, painted, and felt as his own while he painted them, during this stern time.

**“His Fourth Period, 1608–1613.**—As Shakespeare wrote of these things, he passed out of them, and his last days are full of the gentle and loving calm of one who has known sin and sorrow and fate but has risen above them into peaceful victory. Like his great contemporary, Bacon, he left the world and his own evil time behind him, and with the same quiet dignity sought the innocence and stillness of country life. The country breathes through all the dramas of this time. The flowers Perdita gathers in *Winter's Tale*, and the frolic of the sheep-shearing he may have seen in the Stratford meadows;

the song of Fidele in *Cymbeline* is written by one who already feared no more the frown of the great, nor slander nor censure rash, and was looking forward to the time when men should say of him —

‘Quiet consummation have;  
And renownèd be thy grave !’

“Shakespeare probably left London in 1609, and lived in the house he had bought at Stratford-on-Avon. He was reconciled, it is said, to his wife, and the plays he writes speak of domestic peace and forgiveness. The story of *Marina*, which he left unfinished, and which two later writers expanded into the play of *Pericles*, is the first of his closing series of dramas. The *Two Noble Kinsmen* of Fletcher, a great part of which is now, on doubtful grounds, I think, attributed to Shakespeare, and in which the poet sought the inspiration of Chaucer, would belong to this period. *Cymbeline*, *Winter’s Tale*, and the *Tempest* bring his history up to 1612, and in the next year he closed his poetic life by writing, with Fletcher, *Henry VIII*. For three years he kept silence, and then, on the 23d of April, 1616, the day he reached the age of fifty-two, as is supposed, he died.

“**His Work.**—We can only guess with regard to Shakespeare’s life; we can only guess with regard to his character. It has been tried to find out what he was from his sonnets and from his plays, but every attempt seems to be a failure. We cannot lay our hand on anything and say for certain that it was spoken by Shakespeare out of

his own character. The most personal thing in all his writings is one that has scarcely been noticed. It is the Epilogue to the *Tempest*; and if it be, as is most probable, the last thing he ever wrote, then its cry for forgiveness, its tale of inward sorrow, only to be relieved by prayer, give us some dim insight into how the silence of those three years was passed; while its declaration of his aim in writing, ‘which was to please,’ — the true definition of an artist’s aim, — should make us very cautious in our efforts to define his character from his works. Shakespeare made men and women whose dramatic action on each other, and towards a catastrophe, was intended to please the public, not to reveal himself.

“No commentary on his writings, no guesses about his life or character, are worth much which do not rest on this canon as their foundation: What he did, thought, learned, and felt, he did, thought, learned, and felt as an artist. And he was never less the artist, through all the changes of the time. Fully influenced, as we see in *Hamlet* he was, by the graver and more philosophic cast of thought of the later time of Elizabeth; passing on into the reign of James I., when pedantry took the place of gayety, and sensual the place of imaginative love in the drama, and artificial art the place of that art which itself is nature; he preserves to the last the natural passion, the simple tenderness, the sweetness, grace, and fire of the youthful Elizabethan poetry. The *Winter’s Tale* is as lovely a love story as *Romeo and Juliet*, the *Tempest* is more instinct with imagination

than the *Midsummer Night's Dream*, and as great in fancy, and yet there are fully twenty years between them. The only change is in the increase of power, and in a closer and graver grasp of human nature. Around him the whole tone and manner of the drama altered for the worse as his life went on, but his work grew to the close in strength and beauty.” — STOPFORD BROOKE.

### HISTORY OF THE PLAY

“This tragedy embraces two memorable years of Roman history. It commences with the festival of the Lupercalia in February 44 b.c., or in the year of Rome 709. Cæsar had in the preceding autumn returned triumphant from Spain, having defeated the sons of Pompey, and been appointed consul for a period of ten years and dictator for life. To fill the measure of Cæsar’s ambition, or of his own adulation, Mark Antony then offered him the regal crown or diadem, which Cæsar reluctantly refused, and in one month afterwards (March 15) the great soldier and statesman fell under the swords of the assassins. The incidents of the conspiracy and death having been depicted with all the dramatist’s marvellous power and truth, he hurries over the succeeding events, devoting one short scene to the merciless conscription of the triumvirs, and the drama closes with the battle of Philippi and the death of Brutus, 42 b.c.

“The authority relied upon by Shakespeare for his historical facts was Plutarch’s *Lives*, translated from the

French of Amyot by Sir Thomas North, and published in 1579. The work was highly popular, and the poet followed it closely, but in one point he departed from it and from the truth of history : he made the Capitol the scene of Cæsar's assassination, whereas it took place in the senate-house, or, as North has it, in 'one of the porches about the theatre where was set up the image of Pompey.' In the delineation of character, also, the poet, though working after the models afforded by Plutarch, introduces some modifications. . . .

"Shakespeare's drama was first printed in the folio of 1623. It appears in a more accurate form than most of the plays, yet about a score of misprints and minor errors have been removed by the care of successive editors. The usual date of the composition of *Julius Cæsar* is referred to the year 1607, but Mr. Collier has shown good reasons for believing that it was acted before 1603. The subject had previously been dramatized. Gossen mentions a play, entitled *The History of Cæsar and Pompey*, in 1579, and in 1582 a Latin play by Dr. Richard Eedes, on the subject of Cæsar's murder, was acted in the university of Oxford. Lord Stirling, in 1604, published a tragedy entitled *Julius Cæsar*. To none of these, so far as can be ascertained, was Shakespeare indebted." — MEIKLEJOHN.

### COMPOSITION OF THE PLAY

"What has been most censured in *Julius Cæsar* is, that the piece suffers from a very undramatic form of

composition, inasmuch as it obviously falls into two halves, one of which represents the death of Cæsar, the other the history of Brutus and Cassius. And certainly the external composition is defective in so far as in the first half the action turns upon the fall of Cæsar and in the second upon the fate of Brutus and Cassius. Yet both halves are nevertheless externally connected in so far as the subject of the action in the first part is not so much Cæsar's death as, in reality, the conspiracy against his supreme power and the attempt to restore the Republic; in the second, we have the course and unhappy termination of this undertaking.

" The unity of interest in a free dramatic poem, however, does not necessarily require to be a purely personal one; in this case the interest — just because it is dramatic — is first of all connected with the action, springs forth out of it, and rises and falls with it. And even though the free dramatic poem is the more perfect in form and composition the more it manages to concentrate the interest of the action in the one person of the hero, still the historical drama is not bound by exactly the same laws as the freely invented composition. In the *historical* drama, the interest — if it is to be *historical* — must above all things be truly historical, then it will be truly poetic as well. History, however, in a certain sense does not trouble itself about persons; its chief interest is in historical facts and their meaning.

" Now in *Julius Cæsar* we have absolutely only one point of interest, — a true, but variously jointed, unity.

One and the same thought is reflected in the fall of Cæsar, in the deaths of Brutus and Cassius, and in the victory of Antony and Octavius. No man, even though he were as mighty as Cæsar and as noble as Brutus, is sufficiently great to guide history according to his own will ; every one, according to his vocation, may contribute his stone to the building of the grand whole, but let no one presume to think that he can, with impunity, experiment with it. The great Cæsar, however, merely experimented when he allowed the royal crown to be offered to him and then rejected it thrice against his own will. He could not curb his ambition, — this history might perhaps have pardoned, — but he did not understand her, and attempted that which she, at the time at least, did not yet wish. The consequence of this error which was entirely his own, the consequence of this arrogant presumption which the still active republican spirit, the old Roman love and pride of freedom, stirred up against him, proved his downfall. But Brutus and Cassius erred also, by imagining that Rome could be kept in its glory and preserved from its threatening ruin simply by the restoration of the republic. . . .

“ They too experimented with history ; Cassius trusted that his ambitious and selfish will, and Brutus, that his noble and self-sacrificing will, would be strong enough to direct the course of history. For both felt that the moral spirit of the Roman nation had sunk too deep to be able in future to govern itself as a Republic ; Cassius knew, Brutus suspected, that the Republic was coming

to an end. But in their republican pride, and feeling their republican honor hurt, they thought themselves called upon to make an attempt to save it, they trusted to their power to be able, as it were, to take it upon their shoulders and so keep its head above water. This was the arrogance which was added to the error, and which spurred them on not only to unreasonable undertakings but to a criminal act; and, therefore, they doubly deserved the punishment which befell them. Antony, on the other hand, with Octavius and Lepidus, — the talented voluptuary, the clever actor, and the good-natured simpleton, — although not half so powerful and noble as their opponents, come off victorious, because, in fact, they but followed the course of history and knew how to make use of it. Thus in all the principal parts we have the same leading thought, the same unity in the (historical) interest, except that it is reflected in various ways. . . .

“Thus history appears represented from one of its main aspects, in its inner, autocratic, active, and formative power, by which, although externally formed by individual men, it nevertheless controls and marches over the heads of the greatest of them.” — ULRICI, *Shakespeare's Dramatic Art*.

### CRITICAL OPINIONS

“Everything is wrought out in the play with great care and completeness; it is well planned and well proportioned; there is no tempestuousness of passion, and no artistic

mystery. The style is full, but not overburdened with thought or imagery ; this is one of the most perfect of Shakespeare's plays ; greater tragedies are less perfect, perhaps for the very reason that they try to grasp greater, more terrible, or more piteous themes.

"In *King Henry V.* Shakespeare had represented a great and heroic man of action. In the serious plays, which come next in chronological order, *Julius Cæsar* and *Hamlet*, the poet represents two men who were forced to act, — to act in public affairs, and affairs of life and death, — yet who were singularly disqualified for playing the part of men of action. *Hamlet* cannot act because his moral energy is sapped by a kind of scepticism and sterile despair about life, because his own ideas are more to him than deeds, because his will is diseased. *Brutus* does act, but he acts as an idealist and theorizer might, with no eye for the actual bearing of facts, and no sense of the true importance of persons. Intellectual doctrines and moral ideals rule the life of *Brutus* ; and his life is most noble, high, and stainless, but his public action is a series of practical mistakes. Yet even while he errs we admire him, for all his errors are those of a pure and lofty spirit. He fails to see how full of power *Antony* is, because *Antony* loves pleasure, and is not a Stoic, like himself ; he addresses calm arguments to the excited Roman mob ; he spares the life of *Antony* and allows him to address the people ; he advises ill in military matters. All the practical gifts, insight and tact, which *Brutus* lacks, are

possessed by Cassius ; but of Brutus's moral purity, veneration of ideals, disinterestedness, and freedom from unworthy personal motive, Cassius possesses little. And the moral power of Brutus has in it something magisterial, which enables it to oversway the practical judgment of Cassius. In his wife — Cato's daughter, Portia — Brutus has found one who is equal to and worthy of himself. Shakespeare has shown her as perfectly a woman, — sensitive, finely tempered, tender, — yet a woman who, by her devotion to moral ideals, might stand beside such a father and such a husband. And Brutus, with all his Stoicism, is gentle and tender ; he can strike down Cæsar if Cæsar be a tyrant, but he cannot roughly arouse a sleeping boy (Act. IV. Sc. iii. L. 270). Antony is a man of genius, with many splendid and some generous qualities, but self-indulgent, pleasure-loving, and a daring adventurer, rather than a great leader of the state.

“The character of Cæsar is conceived in a curious and almost irritating manner. Shakespeare (as passages in other plays show) was certainly not ignorant of the greatness of one of the world's greatest men. But here it is his weaknesses that are insisted on. He is failing in body and mind, influenced by superstition, yields to flattery, thinks of himself as almost superhuman, has lost some of his insight into character, and his sureness and swiftness of action. Yet the play is rightly named *Julius Cæsar*. His bodily presence is weak, but his spirit rules throughout the play, and rises after his death

in all its might, towering over the little band of conspirators, who at length fall before the spirit of Cæsar as it ranges for revenge." — DOWDEN, *Shakespeare Primer*.

" We doubt whether we shall find Shakespeare greater, when he invented everything regardless of his sources, or here where he took all as he found it,— whether we shall most admire in the one case his free power of creation, or in the other his submission and self-denial. Far from all pride of authorship and all pursuit after originality, he appears here before a classic biographer, never attempting to strive with nature, but rather reverentially to preserve her uninjured in the genuine form which he found before him. . . .

" It is at the same time wonderful, with what hidden and almost undiscernible power he has converted the text into a drama, and made one of the most effective plays possible. Nowhere else has Shakespeare executed his task with such simple skill, combining his dependence on history with the greatest freedom of a poetic plan, and making the truest history at once the freest drama. . . .

" The play under consideration is a most striking variation on the theme of Hamlet and Macbeth, and gives us a new and remarkable proof of the depth and many-sidedness with which Shakespeare thought out and elaborated any problem he had once seized upon. A deed of greater weight than that demanded of Hamlet or planned by Macbeth is laid on this pattern of a man, — the murder of a hero, who had increased the great-

ness of Rome as much as he had endangered her freedom. It is a deed of a nature doubtful in itself, which is required of him, not one decidedly right or decidedly wrong, like that to which Hamlet was called and to which Macbeth was tempted. The uncertainty, the doubt, the discord, lay in the other instances in the men themselves, here it lies in the thing itself, and is only from thence transferred to an even, clear, and right-judging mind. . . .

“Brutus is persuaded by his friends to take part in a murder and conspiracy, as he himself calls it; for the restoration of freedom, his task is to prevent an injustice as yet only apprehended on Cæsar’s part; he desires the end, but only the means most necessary for attaining it; he takes the first step, but not the second and third; whereas he should either not have taken the first or he should also have taken the others. . . .

“If Brutus erred more than Cassius in the means he employed in their undertaking, they both erred equally in the final aim of it. The restoration of the Republic was no longer possible, the people had become unfit for freedom. Shakespeare has not subjected this historical view to any discussion, unsuitable to a drama; but he found it in Plutarch, and with thorough understanding adopted it with artistic representation for his work of art.

“Fortune, chance, Providence, says Plutarch, were against the republicans; it appeared as if the realm could no longer be governed by a plurality, but neces-

sarily demanded one monarch. The gods had, therefore, given the people Cæsar as a mild physician, who was best fitted to restore them ; this showed itself when, immediately after his death, they lamented him and would never forgive his murderers,—as Shakespeare expresses it, when it pleased them to need the death of Brutus.

“ The poet has described this people according to Plutarch’s view of them. First they shouted after Pompey, and when Cæsar came in triumph over Pompey’s corpse, they shouted after Cæsar. Brutus kills Cæsar, and they shout after him also. . . . As soon as Antony advances, they begin to consider ‘ whether a worse may not come in Cæsar’s place ; ’ that another *must* come in his place, seems to be no longer a question. With such a people, Brutus’s noble thought of restoration was but a lovely dream.” — GERVINUS, *Shakespeare Commentaries*.

“ Shakespeare has in this play and elsewhere shown the same penetration into political character and the springs of public events as into those of everyday life. For instance, the whole design of the conspirators to liberate their country fails from the generous temper and overweening confidence of Brutus in the goodness of their cause and the assistance of others. Thus it has always been. Those who mean well themselves think well of others, and fall a prey to their security.

“ That humanity and honesty, which dispose men to resist injustice and tyranny, render them unfit to cope with the cunning and power of those who are opposed

to them. The friends of liberty trust to the professions of others because they are themselves sincere, and endeavor to reconcile the public good with the least possible hurt to its enemies, who have no regard to anything but their own unprincipled ends, and stick at nothing to accomplish them. Cassius was better cut out for a conspirator. His heart prompted his head. His watchful jealousy made him fear the worst that might happen, and his irritability of temper added to his inveteracy of purpose, and sharpened his patriotism. The mixed nature of his motives made him fitter to contend with bad men. The vices are never so well employed as in combating one another. Tyranny and servility are to be dealt with after their own fashion ; otherwise they will triumph over those who spare them, and finally pronounce their funeral panegyric, as Antony did that of Brutus. . . .

“The truth of history in *Julius Cæsar* is very ably worked up with dramatic effect. The councils of generals, the doubtful turns of battles, are represented to the life. The death of Brutus is worthy of him ; it has the dignity of the Roman senator with the firmness of the Stoic philosopher. But what is perhaps better than either, is the little incident of his boy, Lucius, falling asleep over his instrument, as he is playing to his master in his tent, the night before the battle. Nature had played him the same forgetful trick once before, on the night of the conspiracy. The humanity of Brutus is the same on both occasions.” — HAZLITT, *Characters of Shakespeare’s Plays*.

“Shakespeare’s drama rests entirely upon the character of Brutus; and he has even been blamed for not having entitled his work *Marcus Brutus* instead of *Julius Cæsar*. But if Brutus is the hero of the play, the power and death of Cæsar form its subject. Cæsar alone occupies the foreground; the horror felt for his power, and the necessity of deliverance from it, fill the whole of the first part of the drama; the other half is consecrated to the recollection and consequences of his death. It is, as Antony says:—

“‘Cæsar’s spirit, ranging for revenge;’

and, that his sway may not be lost sight of, it is still his spirit which, on the plains of Sardis and Philippi, appears to Brutus as his evil genius.

“The picture of this great catastrophe, however, finishes with the death of Brutus. Shakespeare desired to interest us in the event of his drama only as it related to Brutus, just as he presented Brutus to us only in relation to the event. The fact which furnishes the subject of the tragedy, and the character which accomplishes it, the death of Cæsar and the character of Brutus,—this is the union which constitutes Shakespeare’s dramatic work, just as the union of soul and body constitutes life, both elements being equally necessary to the existence of the individual. Before the death of Cæsar was planned, the play does not begin; after the death of Brutus, it ends.”—GUIZOT, *Shakespeare and His Times*.

## CÆSAR

“Cæsar need not condescend to the ordinary ways of obtaining acquaintance with facts. He asks no question of the soothsayer. He takes the royal road to knowledge,—intuition. This self-indulgence of his own foibles is, as it were, symbolized by his physical infirmity, which he admits in lordly fashion—‘Come on my right hand, for this ear is deaf.’ Cæsar is entitled to own such a foible as deafness; it may pass well with Cæsar. If men would have him hear them, let them come to his right ear. Meanwhile, things may be whispered which it were well for him if he strained an ear—right or left—to catch. In Shakespeare’s rendering of the character of Cæsar, which has considerably bewildered his critics, one thought of the poet would seem to be this,—that unless a man continually keeps himself in relation with facts, and with his present person and character, he may become to himself legendary and mythical. The real man Cæsar disappears for himself under the greatness of the Cæsar myth. He forgets himself as he actually is, and knows only the vast legendary power named Cæsar. He is a numen to himself, speaking of Cæsar in the third person, as if of some power above and behind his consciousness. And at this very moment—so ironical is the time-spirit—Cassius is cruelly insisting to Brutus upon all those infirmities which prove this god no more than a pitiful mortal. . . .

“Julius Cæsar is indeed protagonist of the tragedy;

but it is not the Cæsar whose bodily presence is weak, whose mind is declining in strength and sure-footed energy, the Cæsar who stands exposed to all the accidents of fortune. This bodily presence of Cæsar is but of secondary importance, and may be supplied when it actually passes away, by Octavius as its substitute. It is the spirit of Cæsar which is the dominant power of the tragedy ; against this — the spirit of Cæsar — Brutus fought ; but Brutus, who forever errs in practical politics, succeeded only in striking down Cæsar's body ; he who had been weak now rises as pure spirit, strong and terrible, and avenges himself upon the conspirators. . . .

“The ghost of Cæsar (designated by Plutarch only the ‘evill spirit’ of Brutus), which appears on the night before the battle of Philippi, serves as a kind of visible symbol of the vast posthumous power of the dictator. . . . Finally, the little effort of the aristocrat republicans sinks to the ground foiled and crushed by the force which they had hoped to abolish with one violent blow. . . . Brutus dies ; and Octavius lives to reap the fruit whose seed had been sown by his great predecessor. With strict propriety, therefore, the play bears the name of *Julius Cæsar*.” — DOWDEN, *Shakespeare, His Mind and Art*.

#### BRUTUS AND CASSIUS

“Shakespeare has scarcely created anything more splendid than the relation in which he has placed Cassius to Brutus. Closely as he has followed Plutarch, the poet has by slight alterations skilfully placed this char-

acter, even more than the historian has done, in the sharpest contrast to Brutus,— the clever, politic revolutionist opposed to the man of noble soul and moral nature. Roman state-policy and a mode of reasoning peculiar to antiquity are displayed in every feature of this contrast of Cassius to Brutus, as well as in the delineation of the character itself ; the nature and spirit of antiquity operated with exquisite freshness and readiness upon the unburdened brain of the poet, unfettered by the schools. . . .

“ According to Plutarch, public opinion distinguished between Brutus and Cassius thus : that it was said that Brutus hated tyranny, Cassius tyrants ; yet, adds the historian, the latter was inspired with a universal hatred of tyranny also. Thus has Shakespeare represented him. His Cassius is imbued with a thorough love of freedom and equality ; he groans under the prospect of a monarchical time more than the others ; he does not bear this burden with thoughtful patience like Brutus, but his ingenious mind strives with natural opposition to throw it off ; he seeks for men of the old time ; the new, who are like timid sheep before the wolf, are an abhorrence to him. His principles of freedom are not crossed by moral maxims, which might lead him astray in his political attempts ; altogether a pure political character [he esteems nothing so highly as his country and its freedom and honor. . . .

“ With his hatred of tyrants there is mixed the envy of Cæsar belonging to the more meanly endowed man ; he

remembers that he had once saved the life of the emperor in a swimming match, that he had seen him sick and subject to human infirmities, and now he is to bow before this man as before a god, he is to see him 'bestride the narrow world, like a Colossus,' while 'petty men walk under his huge legs.' He seems inclined to measure rank by bodily strength rather than by power of mind ; it amazes him that Cæsar should 'get the start of the majestic world,' which he would fain award to his own art of swimming ; with the disparaging feeling of mediocrity toward real greatness, he weighs only the similar meat on which both feed, and compares their names, not their merits and endowments ; and in this disparaging feeling lies the sharpest goad, which generally urges on the most dangerous conspirators. . . .

"The difference, therefore, between his nature and the character of Brutus comes out on every occasion : Brutus appears throughout just as humanely noble as Cassius is politically superior ; each lacks what is best in the other, and the possession of which would make each perfect."

— GERVINUS, *Shakespeare Commentaries*.

"I know no part of Shakespeare that more impresses on me the belief of his genius being superhuman than the scene between Brutus and Cassius [Act IV. Scene iii.]. In the Gnostic heresy it might have been credited with less absurdity than most of their dogmas, that the Supreme had employed him to create, previously to his function of representing, characters." — COLERIDGE, *Lectures on Shakespeare and Milton*.

## PORTIA

“ Portia, as Shakespeare has truly felt and represented the character, is but a softened reflection of that of her husband Brutus. In him we see an excess of natural sensibility, an almost womanish tenderness of heart, repressed by the tenets of his austere philosophy : a Stoic by profession, and in reality the reverse — acting deeds against his nature by the strong force of principle and will. In Portia there is the same profound and passionate feeling, and all her sex’s softness and timidity held in check by that self-discipline, that stately dignity, which she thought became a woman ‘so fathered and so husbanded.’ The fact of her inflicting on herself a voluntary wound to try her own fortitude is perhaps the strongest proof of this disposition. Plutarch relates that on the day on which Cæsar was assassinated Portia appeared overcome with terror, and even swooned away, but did not in her emotion utter a word which could affect the conspirators. . . .

“ There is another beautiful incident related by Plutarch which could not well be dramatized. When Brutus and Portia parted for the last time in the island of Nisida, she restrained all expression of grief that she might not shake *his* fortitude ; but afterwards, in passing through a chamber in which there hung a picture of Hector and Andromache, she stopped, gazed upon it for a time with a settled sorrow, and at length burst into a passion of tears.

“If Portia had been a Christian, and lived in later times, she might have been another Lady Russell ; but she made a poor Stoic. No factitious or external control was sufficient to restrain such an exuberance of sensibility and fancy ; and those who praise the *philosophy* of Portia and the *heroism* of her death, certainly mistook the character altogether. It is evident, from the manner of her death, that it was not deliberate self-destruction, ‘after the high Roman fashion,’ but took place in a paroxysm of madness, caused by overwrought and suppressed feeling, grief, terror, and suspense.” — MRS. JAMESON, *Characteristics of Women*.

### ANTONY

“Antony is a man of genius without moral fibre ; a nature of a rich, sensitive, pleasure-loving kind ; the prey of good impulses and of bad ; looking on life as a game, in which he has a distinguished part to play, and playing that part with magnificent grace and skill. He is capable of personal devotion (though not of devotion to an idea), and has indeed a gift for subordination,—subordination to a Julius Cæsar, to a Cleopatra. And as he has enthusiasm about great personalities, so he has a contempt for inefficiency and ineptitude. Lepidus is to him ‘a slight, unmeritable man, meet to be sent on errands,’ one that is to be talked of not as a person, but

as a property. Antony possesses no constancy of self-esteem ; he can drop quickly out of favor with himself ; and being without reverence for his own type of character, and being endowed with a fine versatility of perception and feeling, he can admire qualities the most remote from his own. It is Antony who utters the *éloge* over the body of Brutus at Philippi. Antony is not without an æsthetic sense and imagination, though of a somewhat unspiritual kind ; he does not judge men by a severe moral code, but he feels in an æsthetic way the grace, the splendor, the piteous interest of the actors in the exciting drama of life, or their impertinence, ineptitude, and comicality ; and he feels that the play is poorer by the loss of so noble a figure as that of a Brutus. But Brutus, over whom his ideals dominate, and who is blind to facts which are not in harmony with his theory of the universe, is quite unable to perceive the power for good or for evil that is lodged in Antony, and there is in the great figure of Antony nothing which can engage or interest his imagination ; for Brutus's view of life is not imaginative, or pictorial, or dramatic, but wholly ethical. The fact that Antony abandons himself to pleasure, is 'gamesome,' reduces him in the eyes of Brutus to a very ordinary person, — one who is silly or stupid enough not to recognize the first principle of human conduct, the need of self-mastery ; one against whom the laws of the world must fight, and who is therefore of no importance. And Brutus was right with respect to the ultimate issues for Antony. Sooner or

later Antony must fall to ruin. But before the moral defect in Antony's nature destroyed his fortune, much was to happen. Before Actium might come Philippi."

— DOWDEN, *Shakespeare: His Mind and Art.*

### THE HISTORICAL CÆSAR

"In person Cæsar was tall and slight. His features were more refined than was usual in Roman faces; the forehead was wide and high, the nose large and thin, the lips full, the eyes dark gray like an eagle's, the neck extremely thick and sinewy. His complexion was pale. His beard and mustache were kept carefully shaved. His hair was short and naturally scanty, falling off toward the end of his life and leaving him partially bald. His voice, especially when he spoke in public, was high and shrill. His health was uniformly strong until his last year, when he became subject to epileptic fits. He was a great bather, and scrupulously clean in all his habits, abstemious in his food, and careless in what it consisted, rarely or never touching wine, and noting sobriety as the highest of qualities when describing any new people. He was an athlete in early life, admirable in all manly exercises, and especially in riding. In Gaul, as has been said already, he rode a remarkable horse, which he had bred himself, and which would let no one but Cæsar mount him. From his boyhood it was observed of him that he was the truest of friends, that he avoided quarrels, and was most easily appeased when offended. In manner

he was quiet and gentlemanlike, with the natural courtesy of high breeding. On an occasion when he was dining somewhere the other guests found the oil too rancid for them. Cæsar took it without remark, to spare his entertainer's feelings. When on a journey through a forest with his friend Oppius, he came one night to a hut where there was a single bed. Oppius being unwell, Cæsar gave it up to him, and slept on the ground.

“ In his public character he may be regarded under three aspects,—as a politician, a soldier, and a man of letters.

“ Like Cicero, Cæsar entered public life at the bar. He belonged by birth to the popular party, but he showed no disposition, like the Gracchi, to plunge into political agitation. His aims were practical. He made war only upon injustice and oppression ; and when he commenced as a pleader he was noted for the energy with which he protected a client whom he believed to have been wronged.

“ At a later period, before he was prætor, he was engaged in defending Masintha, a young Numidian prince, who had suffered some injury from Hiempsal, the father of Juba. Juba himself came to Rome on the occasion, bringing with him the means of influencing the judges which Jugurtha had found so effective. Cæsar in his indignation seized Juba by the beard in the court ; and when Maſintha was sentenced to some unjust penalty Cæsar carried him off, concealed him in his house, and took him to Spain in his carriage.

“ When he rose into the Senate, his powers as a speaker became strikingly remarkable. Cicero, who often heard him, and was not a favorable judge, said that there was a pregnancy in his sentences and a dignity in his manner which no orator in Rome could approach. But he never spoke to court popularity ; his aim from first to last was better government, the prevention of bribery and extortion, and the distribution among deserving citizens of some portion of the public land which the rich were stealing. The Julian laws, which excited the indignation of the aristocracy, had no other objects than these ; and had they been observed they would have saved the Constitution.

“ The obstinacy of faction and the civil war which grew out of it obliged him to extend his horizon, to contemplate more radical reforms — a large extension of the privileges of citizenship, with the introduction of the provincial nobility into the Senate, and the transfer of the administration from the Senate and annually elected magistrates to the permanent chief of the army. But his objects throughout were purely practical. The purpose of government he conceived to be the execution of justice ; and a constitutional liberty under which justice was made impossible did not appear to him to be liberty at all.

“ The practicality which showed itself in his general aims appeared also in his mode of working. Cæsar, it was observed, when anything was to be done, selected the man who was best able to do it, not caring particu-

larly who or what he might be in other respects. To this faculty of discerning and choosing fit persons to execute his orders may be ascribed the extraordinary success of his own provincial administration, the enthusiasm which was felt for him in the north of Italy, and the perfect quiet of Gaul after the completion of the conquest. Cæsar did not crush the Gauls under the weight of Italy. He took the best of them into the Roman service, promoted them, led them to associate the interests of the Empire with their personal advancement and the prosperity of their own people. No act of Cæsar's showed more sagacity than the introduction of Gallic nobles into the Senate; none was more bitter to the Scipios and Metelli, who were compelled to share their august privileges with these despised barbarians.

“It was by accident that Cæsar took up the profession of a soldier; yet perhaps no commander who ever lived showed greater military genius.

“The conquest of Gaul was effected by a force numerically insignificant, which was worked with the precision of a machine. The variety of uses to which it was capable of being turned implied, in the first place, extraordinary forethought in the selection of materials. Men whose nominal duty was merely to fight were engineers, architects, mechanics of the highest order. In a few hours they could extemporize an impregnable fortress on an open hillside. They bridged the Rhine in a week. They built a fleet in a month. The legions at Alesia held twice their number pinned within their works, while they

kept at bay the whole force of insurgent Gaul, entirely by scientific superiority.

“ The machine, which was thus perfect, was composed of human beings who required supplies of tools and arms and clothes and food and shelter, and for all these it depended on the forethought of its commander. Maps there were none. Countries entirely unknown had to be surveyed ; routes had to be laid out ; the depths and courses of rivers, the character of mountain passes, had all to be ascertained. Allies had to be found among tribes as yet unheard of. Countless contingent difficulties had to be provided for, many of which must necessarily arise, though the exact nature of them could not be anticipated. When room for accidents is left open, accidents do not fail to be heard of. Yet Cæsar was never defeated when personally present, save once at Gergovia, and once at Durazzo ; and the failure at Gergovia was caused by the revolt of the *Ædui* ; and the manner in which the failure at Durazzo was retrieved showed Cæsar’s greatness more than the most brilliant of his victories.

“ He was rash, but with a calculated rashness, which the event never failed to justify. His greatest successes were due to the rapidity of his movements, which brought him on the enemy before they heard of his approach. He traveled sometimes a hundred miles a day, reading or writing in his carriage, through countries without roads, and crossing rivers without bridges. No obstacles stopped him when he had a definite end in view. In battle he sometimes rode ; but he was more often on foot, bare-

eaded, and in a conspicuous dress, that he might be seen and recognized. Again and again by his own efforts he recovered a day that was half lost. He once seized a panic-stricken standard-bearer, turned him round, and told him he had mistaken the direction of the enemy.

“ He never misled his army as to an enemy’s strength, nor if he misstated their numbers, it was only to exaggerate. In Africa, before Thapsus, when his officers were nervous at the reported approach of Juba, he called them together and said briefly : ‘ You will understand that within a day King Juba will be here with the legions, thirty thousand horses, a hundred thousand skirmishers, and three hundred elephants. You are not to think or ask questions. I tell you the truth, and you must prepare for it. If any of you are alarmed, I shall send you home.’

“ Yet he was singularly careful of his soldiers. He allowed his legions rest, though he allowed none to himself. He rarely fought a battle at a disadvantage. He never exposed his men to unnecessary danger, and the loss by wear and tear in the campaigns in Gaul was exceptionally and even astonishingly slight. When a gallant action was performed, he knew by whom it had been done, and every soldier, however humble, might feel assured that if he deserved praise he would have it. The army was Cæsar’s family. When Sabinus was cut off, he allowed his beard to grow, and he did not shave it till the disaster was avenged. If Quintus Cicero had

been his own child, he could not have run greater personal risk to save him when shut up at Charleroy.

“ In discipline he was lenient to ordinary faults, and not careful to make curious inquiries into such things. He liked his men to enjoy themselves. Military mistakes in his officers too he always endeavored to excuse, never blaming them for misfortunes, unless there had been a defect of courage as well as judgment. Mutiny and desertion only he never overlooked. And thus no general was ever more loved by, or had greater power over, the army which served under him. He brought the insurgent tenth legion into submission by a single word. When the civil war began and Labienus left him, he told all his officers who had served under Pompey that they were free to follow if they wished. Not another man forsook him.

“ His leniency to the Pompeian faction has already been spoken of sufficiently. It may have been politic, but it arose also from the disposition of the man. Cruelty originates in fear, and Cæsar was too indifferent to death to fear anything. So far as his public action was concerned, he betrayed no passion save hatred of injustice ; and he moved through life calm and irresistible, like a force of nature.

“ Cicero has said of Cæsar’s oratory that he surpassed those who had practised no other art. His praise of him as a man of letters is yet more delicately and gracefully emphatic. Most of his writings are lost ; but there remain seven books of commentaries on the wars in Gaul

(the eighth was added by another hand), and three books upon the civil war, containing an account of its causes and history. Of these it was that Cicero said, in an admirable image, that fools might think to improve on them, but that no wise man would try it; they were *nudi omni ornatu orationis, tanquam veste detractâ*—bare of ornament, the dress of style dispensed with, like an undraped human figure, perfect in all its lines as nature made it.

“ In his composition, as in his actions, Cæsar is entirely simple. He indulges in no images, no labored descriptions, no conventional reflections. His art is unconscious, as the highest art always is. The actual fact of things stands out as it really was, not as mechanically photographed, but interpreted by the calmest intelligence and described with unexaggerated feeling.

“ No military narrative has approached the excellence of the history of the war in Gaul. Nothing is written down which could be dispensed with; nothing important is left untold; while the incidents themselves are set off by delicate and just observations on human character. The story is rendered attractive by complimentary anecdotes of persons; while details of the character and customs of an unknown and remarkable people show the attention which Cæsar was always at leisure to bestow on anything which was worthy of interest, even when he was surrounded with danger and difficulty.

“ The books on the civil war have the same simplicity and clearness, but a vein runs through them of strong if

subdued emotion. They contain the history of a great revolution related by the principal actor in it ; but no effort can be traced to set his own side in a favorable light, or to abuse or deprecate his adversaries. The coarse invectives which Cicero poured so freely upon those who differed from him are conspicuously absent. Cæsar does not exult over his triumphs or parade the honesty of his motives. The facts are left to tell their own story ; and the gallantry and endurance of his own troops are not related with more feeling than the contrast between the confident hopes of the patrician leaders at Pharsalia and the luxury of their camp with the overwhelming disaster which fell upon them. About himself and his own exploits there is not one word of self-complacency or self-admiration. In his writings, as in his life, Cæsar is always the same, — direct, straightforward, unmoved save by occasional tenderness, describing with unconscious simplicity how the work which had been forced upon him was accomplished.

“ He wrote with extreme rapidity in the intervals of other labor ; yet there is not a word misplaced, not a sign of haste anywhere, save that the conclusion of the Gallic war was left to be supplied by a weaker hand. The Commentaries, as an historical narrative, are as far superior to any other Latin composition of the kind as the person of Cæsar himself stands out among the rest of his contemporaries.” — FROUDE, *Cæsar: a Sketch.*

# JULIUS CÆSAR

## PERSONS REPRESENTED

JULIUS CÆSAR.

OCTAVIUS CÆSAR,  
MARCUS ANTONIUS,  
M. ÆMILIUS LEPIDUS,

} *Triumvirs after the death of Julius Cæsar.*

CICERO,

PUBLIUS,

POPILIUS LENA,

MARCUS BRUTUS,

CASSIUS,

CASCA,

CINNA,

TREBONIUS,

LIGARIUS,

DECIUS BRUTUS,

METELLUS CIMBER,

FLAVIUS and MARULLUS, *Tribunes.*

ARTEMIDORUS of Cnidos, *a teacher of Rhetoric.*

CINNA, *a Poet; another Poet; a Soothsayer.*

LUCILIUS, TITINIUS, MESSALA, *Young CATO, and VOLUMNIUS, friends to Brutus and Cassius.*

VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS, and DARDANIUS, *servants to Brutus.*

PINDARUS, *servant to Cassius.*

CALPURNIA, *wife to Cæsar.*

PORTIA, *wife to Brutus.*

*Senators, Citizens, Guards, Attendants, etc.*

SCENE—ROME; SARDIS; and near PHILIPPI.

# JULIUS CÆSAR

## ACT I

### SCENE I

*Rome. A Street*

*Enter FLAVIUS, MARULLUS, and a rabble of Citizens*

*Flav.* Hence! home, you idle creatures, get you home.

Is this a holiday? What! know you not,  
Being mechanical, you ought not walk,  
Upon a laboring-day without the sign  
Of your profession?— Speak, what trade art thou?

*1 Cit.* Why, sir, a carpenter.

*Mar.* Where is thy leather apron, and thy rule?  
What dost thou with thy best apparel on?—  
You, sir; what trade are you?

*2 Cit.* Truly, sir, in respect of a fine workman, I 16  
am but, as you would say, a cobbler.

*Mar.* But what trade art thou? Answer me directly.

2 *Cit.* A trade, sir, that I hope I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

*Mar.* What trade, thou knave? thou naughty knave, what trade?

2 *Cit.* Nay, I beseech you, sir, be not out with me; yet, if you be out, sir, I can mend you.

20 *Mar.* What meanest thou by that? Mend me, thou saucy fellow?

2 *Cit.* Why, sir, cobble you.

*Flav.* Thou art a cobbler, art thou?

2 *Cit.* Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters, but with all. I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. As proper men as ever trod upon neat's-leather have gone upon my handiwork.

30 *Flav.* But wherefore art not in thy shop to-day?

Why dost thou lead these men about the streets?

2 *Cit.* Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar, and to rejoice in his triumph.

*Mar.* Wherefore rejoice? What conquest brings  
he home?

What tributaries follow him to Rome?

To grace in captive bonds his chariot wheels ?  
You blocks, you stones, you worse than senseless  
things !

O you hard hearts, you cruel men of Rome,  
Knew you not Pompey ? Many a time and oft 40  
Have you climbed up to walls and battlements,  
To towers and windows, yea, to chimney-tops,  
Your infants in your arms, and there have sat  
The livelong day, with patient expectation,  
To see great Pompey pass the streets of Rome :  
And when you saw his chariot but appear,  
Have you not made an universal shout,  
That Tiber trembled underneath her banks  
To hear the replication of your sounds,  
Made in her concave shores ? 50  
And do you now put on your best attire ?  
And do you now cull out a holiday ?  
And do you now strew flowers in his way,  
That comes in triumph over Pompey's blood ?  
Be gone !  
Run to your houses, fall upon your knees,  
Pray to the gods to intermit the plague  
That needs must light on this ingratitude.

*Flav.* Go, go, good countrymen, and, for this  
fault,

60 Assemble all the poor men of your sort ;  
Draw them to Tiber banks, and weep your tears  
Into the channel, till the lowest stream  
Do kiss the most exalted shores of all.

[*Exeunt* Citizens.]

See, whâr their basest metal be not moved ;  
They vanish tongue-tied in their guiltiness.  
Go you down that way towards the Capitol ;  
This way will I. Disrobe the images,  
If you do find them decked with ceremonies.

*Mar.* May we do so ?

70 You know it is the feast of Lupercal.

*Flav.* It is no matter ; let no images  
Be hung with Cæsar's trophies. I'll about,  
And drive away the vulgar from the streets :  
So do you too, where you perceive them thick.  
These growing feathers plucked from Cæsar's wing  
Will make him fly an ordinary pitch ;  
Who else would soar above the view of men,  
And keep us all in servile fearfulness.

[*Exeunt*.]

## SCENE II

*The same. A Public Place*

*Enter, in procession, with music, CÆSAR; ANTONY, for the course; CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, and CASCA; a great crowd following; among them a Soothsayer*

*Cæs.* Calpurnia,—

*Casca.* Peace, ho! Cæsar speaks.

*Cæs.* Calpurnia,— [Music ceases.]

*Cal.* Here, my lord.

*Cæs.* Stand you directly in Antonius' way,—

When he doth run his course.—Antonius,—

*Ant.* Cæsar, my lord.

*Cæs.* Forget not, in your speed, Antonius,  
Calpurnia: for our elders say,  
1, touchèd in this holy chase,  
their sterile curse.

I shall remember:

ar says “Do this,” it is performed.

t on; and leave no ceremony out. [Music.]

Cæsar!

a! who calls?

Bid every noise be still:—peace yet again.

[Music ceases.]

Cœs. Who is it in the press that calls on me?  
I hear a tongue, shriller than all the music,  
Cry "Cœsar." Speak; Cœsar is turned to hear.

*Sooth.* Beware the ides of March.

20 Cæs. What man is that?

*Bru.* A soothsayer bids you beware the ides of March.

*Cæs.* Set him before me ; let me see his face.

*Cas.* Fellow, come from the throng: look upon  
Cæsar.

*Cœs.* What say'st thou to me now? Speak once again.

*Sooth.* Beware the ides of March.

*Cœs.* He is a dreamer; let us leave him; — pass.

[*Sennet. Exeunt all but Brutus and Cassius.*]

*Cas.* Will you go see the order of the course?

Bru. Not I.

*Cas.* I pray you, do.

30 *Bry.* I am not gamesome: I do lack some part

Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires;

I'll leave you.

Cas. Brutus, I do observe you now of late :  
I have not from your eyes that gentleness  
And show of love as I was wont to have :

You bear too stubborn and too strange a hand  
Over your friend that loves you.

*Bru.*

Cassius,

Be not deceived: if I have veiled my look,  
I turn the trouble of my countenance 40  
Merely upon myself. Vexèd I am,  
Of late, with passions of some difference,  
Conceptions only proper to myself,  
Which give some soil, perhaps, to my behaviors:  
But let not therefore my good friends be grieved,—  
Among which number, Cassius, be you one,—  
Nor construe any further my neglect,  
Than that poor Brutus, with himself at war,  
Forgets the shows of love to other men.

*Cas.* Then, Brutus, I have much mistook your  
passion;

By means whereof this breast of mine hath buried  
Thoughts of great value, worthy cogitations.  
Tell me, good Brutus, can you see your face?

*Bru.* No, Cassius: for the eye sees not itself  
But by reflection, by some other things.

*Cas.* 'Tis just;

And it is very much lamented, Brutus,  
That you have no such mirrors as will turn  
Your hidden worthiness into your eye,

60 That you might see your shadow. I have heard,  
Where many of the best respect in Rome,  
Except immortal Cæsar, speaking of Brutus,  
And groaning underneath this age's yoke,  
Have wished that noble Brutus had his eyes.

*Bru.* Into what dangers would you lead me,  
Cassius,

That you would have me seek into myself  
For that which is not in me?

*Cas.* Therefore, good Brutus, be prepared to hear :  
And, since you know you cannot see yourself  
70 So well as by reflection, I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of.  
And be not jealous on me, gentle Brutus :  
Were I a common laugher, or did use  
To stale with ordinary oaths my love  
To every new protester : if you know  
That I do fawn on men, and hug them hard,  
And after scandal them ; or if you know  
That I profess myself in banqueting  
80 To all the rout, then hold me dangerous.

[*Flourish and shout.*

*Bru.* What means this shouting ? I do fear the  
people

Choose Cæsar for their king.

*Cas.* Ay, do you fear it?

Then must I think you would not have it so.

*Bru.* I would not, Cassius; yet I love him well:—  
But wherefore do you hold me here so long?

What is it that you would impart to me?

If it be aught toward the general good,  
Set honor in one eye, and death i' the other,  
And I will look on both indifferently:  
For let the gods so speed me as I love  
The name of honor more than I fear death.

90

*Cas.* I know that virtue to be in you, Brutus,  
As well as I do know your outward favor.  
Well, honor is the subject of my story.—  
I cannot tell what you and other men  
Think of this life; but, for my single self,  
I had as lief not be as live to be  
In awe of such a thing as I myself.  
I was born free as Cæsar; so were you:  
We both have fed as well; and we can both  
Endure the winter's cold as well as he:  
For once, upon a raw and gusty day,  
The troubled Tiber chafing with her shores,  
Cæsar said to me, “Darest thou, Cassius, now  
Leap in with me into this angry flood,

100

And swim to yonder point?" — Upon the word,  
Accoutred as I was, I plungèd in,

And bade him follow: so, indeed, he did.

The torrent roared; and we did buffet it

110 With lusty sinews; throwing it aside

And stemming it with hearts of controversy.

But ere we could arrive the point proposed

Cæsar cried, "Help me, Cassius, or I sink."

I, as Æneas, our great ancestor,

Did from the flames of Troy upon his shoulder

The old Anchises bear, so, from the waves of Tiber

Did I the tired Cæsar: and this man

Is now become a god; and Cassius is

A wretched creature, and must bend his body,

120 If Cæsar carelessly but nod on him.

He had a fever when he was in Spain,

And, when the fit was on him, I did mark

How he did shake: 'tis true, this god did shake:

His coward lips did from their color fly;

And that same eye whose bend doth awe the world

Did lose his lustre: I did hear him groan:

Ay, and that tongue of his, that bade the Romans

Mark him, and write his speeches in their books,

Alas! it cried, "Give me some drink, Titinius,"

130 As a sick girl. Ye gods, it doth amaze me,

A man of such a feeble temper should  
So get the start of the majestic world,  
And bear the palm alone. [Shout. Flourish.

*Bru.* Another general shout!

I do believe that these applauses are  
For some new honors that are heaped on Cæsar.

*Cas.* Why, man, he doth bestride the narrow world,  
Like a Colossus ; and we petty men  
Walk under his huge legs, and peep about  
To find ourselves dishonorable graves.

140  
Men at some time are masters of their fates :  
The fault, dear Brutus, is not in our stars,  
But in ourselves, that we are underlings.

*Brutus* and *Cæsar* : what should be in that *Cæsar* ?  
Why should that name be sounded more than yours ?  
Write them together, yours is as fair a name ;  
Sound them, it doth become the mouth as well ;  
Weigh them, it is as heavy ; conjure with them,  
*Brutus* will start a spirit as soon as *Cæsar*. [Shout.

150  
Now in the names of all the gods at once,  
Upon what meat doth this our Cæsar feed,  
That he is grown so great ? Age, thou art shamed !  
Rome, thou hast lost the breed of noble bloods !  
When went there by an age, since the great flood,  
But it was famed with more than with one man ?

When could they say, till now, that talked of Rome,  
That her wide walls encompassed but one man?  
Now is it Rome indeed, and room enough,  
When there is in it but one only man.

160 O ! you and I have heard our fathers say  
There was a Brutus once that would have brooked  
The eternal devil to keep his state in Rome,  
As easily as a king.

*Bru.* That you do love me I am nothing jealous ;  
What you would work me to I have some aim ;  
How I have thought of this, and of these times,  
I shall recount hereafter ; for this present,  
I would not, so with love I might entreat you,  
Be any further moved. What you have said

170 I will consider ; what you have to say  
I will with patience hear : and find a time  
Both meet to hear and answer such high things.  
Till then, my noble friend, chew upon this :  
Brutus had rather be a villager  
Than to repute himself a son of Rome  
Under these hard conditions as this time  
Is like to lay upon us.

*Cas.* I am glad that my weak words  
Have struck but thus much show of fire from  
Brutus.

*Reënter CÆSAR and his Train*

*Bru.* The games are done, and Cæsar is returning. 180

*Cas.* As they pass by, pluck Casca by the sleeve;  
And he will, after his sour fashion, tell you  
What hath proceeded worthy note to-day.

*Bru.* I will do so.—But look you, Cassius,  
The angry spot doth glow on Cæsar's brow,  
And all the rest look like a chidden train :  
Calpurnia's cheek is pale ; and Cicero  
Looks with such ferret and such fiery eyes,  
As we have seen him in the Capitol,  
Being crossed in conference by some senators. 190

*Cas.* Casca will tell us what the matter is.

*Cæs.* Antonius !

*Ant.* Cæsar ?

*Cæs.* Let me have men about me that are fat ;  
Sleek-headed men, and such as sleep o' nights :  
Yond Cassius has a lean and hungry look ;  
He thinks too much : such men are dangerous.

*Ant.* Fear him not, Cæsar, he's not dangerous ;  
He is a noble Roman, and well-given.

*Cæs.* Would he were fatter :—but I fear him not : 200  
Yet if my name were liable to fear,  
I do not know the man I should avoid

So soon as that spare Cassius. He reads much ;  
 He is a great observer, and he looks  
 Quite through the deeds of men : he loves no plays,  
 As thou dost, Antony : he hears no music :  
 Seldom he smiles ; and smiles in such a sort  
 As if he mocked himself, and scorned his spirit  
 That could be moved to smile at anything.

210 Such men as he be never at heart's ease

Whiles they behold a greater than themselves ;  
 And therefore are they very dangerous.  
 I rather tell thee what is to be feared  
 Than what I fear, for always I am Cæsar.  
 Come on my right hand, for this ear is deaf,  
 And tell me truly what thou think'st of him.

[*Exeunt Cæsar and his train.* CASCA stays.]

Casca. You pulled me by the cloak : would you  
 speak with me ?

Bru. Ay, Casca ; tell us what hath chanced to-day,  
 220 That Cæsar looks so sad ?

Casca. Why, you were with him, were you not ?

Bru. I should not then ask Casca what had  
 chanced.

Casca. Why, there was a crown offered him : and  
 being offered him, he put it by with the back of his  
 hand, thus ; and then the people fell a-shouting.

*Bru.* What was the second noise for?

*Casca.* Why, for that too.

*Cas.* They shouted thrice: what was the last cry for?

*Casca.* Why, for that too.

*Bru.* Was the crown offered him thrice?

230

*Casca.* Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting-by, mine honest neighbors shouted.

*Cas.* Who offered him the crown?

*Casca.* Why, Antony.

*Bru.* Tell us the manner of it, gentle Casca.

*Casca.* I can as well be hanged as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;— yet, 'twas not a crown neither, 'twas one of these coronets;— and, as 240 I told you, he put it by once; but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again: but, to my thinking, he was very loth to lay his fingers off it. And then he offered it the third time; he put it the third time by: and still as he refused it, the rabblement shouted, and clapped their chopped hands, and threw up their sweaty night-caps, and uttered such a deal of stinking breath because Cæsar refused the

250 crown that it had almost choked Cæsar; for he swooned, and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

*Cas.* But, soft, I pray you: what, did Cæsar swoon?

*Casca.* He fell down in the market-place, and foamed at mouth, and was speechless.

*Bru.* 'Tis very like: he hath the falling-sickness.

*Cas.* No, Cæsar hath it not; but you and I, And honest Casca, we have the falling-sickness.

260 *Casca.* I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased or displeased them, as they used to do the players in the theatre, I am no true man.

*Bru.* What said he when he came unto himself?

*Casca.* Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet, and offered them his throat to cut.—An I had been a man of any 270 occupation, if I would not have taken him at a word, I would I might go to hell among the rogues:—and so he fell. When he came to himself again, he said if he had done or said anything amiss, he desired their

worships to think it was his infirmity. Three or four wenches, where I stood, cried “Alas, good soul!” — and forgave him with all their hearts: but there’s no heed to be taken of them; if Cæsar had stabbed their mothers, they would have done no less.

*Bru.* And after that he came, thus sad, away?

*Casca.* Ay.

280

*Cas.* Did Cicero say anything?

*Casca.* Ay, he spoke Greek.

*Cas.* To what effect?

*Casca.* Nay, an I tell you that I’ll ne’er look you i’ the face again: but those that understood him smiled at one another, and shook their heads: but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar’s images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

290

*Cas.* Will you sup with me to-night, Casca?

*Casca.* No, I am promised forth.

*Cas.* Will you dine with me to-morrow?

*Casca.* Ay, if I be alive, and your mind hold, and your dinner worth the eating.

*Cas.* Good; I will expect you.

*Casca.* Do so; farewell both.

[*Exit.*

*Bru.* What a blunt fellow is this grown to be!

He was quick mettle when he went to school.

300 *Cas.* So he is now in execution

Of any bold or noble enterprise,

However he puts on this tardy form.

This rudeness is a sauce to his good wit,

Which gives men stomach to digest his words

With better appetite.

*Bru.* And so it is. For this time I will leave you :  
To-morrow, if you please to speak with me,  
I will come home to you ; or, if you will,  
Come home to me, and I will wait for you.

310 *Cas.* I will do so ; — till then, think of the world.

[*Exit BRUTUS.*

Well, Brutus, thou art noble ; yet, I see

Thy honorable metal may be wrought

From that it is disposed : therefore 'tis meet

That noble minds keep ever with their likes :

For who so firm that cannot be seduced ?

Cæsar doth bear me hard : but he loves Brutus :

If I were Brutus now, and he were Cassius,

He should not humor me. I will this night,

In several hands, in at his windows throw,

320 As if they came from several citizens,

Writings all tending to the great opinion

That Rome holds of his name ; wherein obscurely

Cæsar's ambition shall be glancèd at;  
And, after this, let Cæsar seat him sure ;  
For we will shake him, or worse days endure. [Exit.

## SCENE III

*The same. A Street*

*Thunder and lightning.* Enter, from opposite sides,  
CASCA, with his sword drawn, and CICERO

Cic. Good even, Casca : brought you Cæsar home ?  
Why are you breathless ? and why stare you so ?

Casca. Are not you moved, when all the sway of  
earth

Shakes like a thing unfirm ? O Cicero,  
I have seen tempests, when the scolding winds  
Have rived the knotty oaks ; and I have seen  
The ambitious ocean swell and rage and foam,  
To be exalted with the threatening clouds :  
But never till to-night, never till now,  
Did I go through a tempest dropping fire. 10  
Either there is a civil strife in heaven,  
Or else the world, too saucy with the gods,  
Incenses them to send destruction.

Cic. Why, saw you anything more wonderful ?

*Casca.* A common slave — you know him well by sight —

Held up his left hand, which did flame and burn  
Like twenty torches joined ; and yet his hand,  
Not sensible of fire, remained unscorched.

Besides, — I have not since put up my sword, —

20 Against the Capitol I met a lion,

Who glared upon me, and went surly by  
Without annoying me : and there were drawn  
Upon a heap a hundred ghastly women,  
Transformèd with their fear ; who swore they saw  
Men all in fire walk up and down the streets.

And yesterday the bird of night did sit,  
Even at noonday, upon the market-place,  
Hooting and shrieking. When these prodigies  
Do so conjointly meet, let not men say,

30 "These are their reasons, — they are natural ;"

For, I believe, they are portentous things  
Unto the climate that they point upon.

*Cic.* Indeed, it is a strange-disposèd time :  
But men may construe things after their fashion,  
Clean from the purpose of the things themselves.  
Comes Cæsar to the Capitol to-morrow ?

*Casca.* He doth ; for he did bid Antonius  
Send word to you he would be there to-morrow.

*Cic.* Good night, then, Casca: this disturbèd sky  
Is not to walk in.

*Casca.* Farewell, Cicero. [Exit CICERO. 40]

*Enter CASSIUS*

*Cas.* Who's there?

*Casca.* A Roman.

*Cas.* Casca, by your voice.

*Casca.* Your ear is good. Cassius, what night is  
this!

*Cas.* A very pleasing night to honest men.

*Casca.* Who ever knew the heavens menace so?

*Cas.* Those that have known the earth so full of  
faults.

For my part, I have walked about the streets,  
Submitting me unto the perilous night;  
And, thus unbracèd, Casca, as you see,  
Have bared my bosom to the thunder-stone:  
And when the cross-blue lightning seemed to open 50  
The breast of heaven, I did present myself  
Even in the aim and very flash of it.

*Casca.* But wherefore did you so much tempt the  
heavens?

It is the part of men to fear and tremble,  
When the most mighty gods, by tokens, send

Such dreadful heralds to astonish us.

*Cas.* You are dull, Casca ; and those sparks of life  
That should be in a Roman you do want,  
Or else you use not. You look pale and gaze  
60 And put on fear and case yourself in wonder,  
To see the strange impatience of the heavens :  
But, if you would consider the true cause  
Why all these fires, why all these gliding ghosts,  
Why birds and beasts from quality and kind,  
Why old men fool and children calculate ;  
Why all these things change from their ordinance,  
Their natures, and pre-formèd faculties,  
To monstrous quality ; — why you shall find  
That heaven hath infused them with these spirits,  
70 To make them instruments of fear and warning  
Unto some monstrous state. Now could I, Casca,  
Name thee a man most like this dreadful night,  
That thunders, lightens, opens graves, and roars,  
As doth the lion in the Capitol ;  
A man no mightier than thyself or me  
In personal action ; yet prodigious grown  
And fearful, as these strange eruptions are.

*Casca.* 'Tis Cæsar that you mean ; is it not,  
Cassius ?

*Cas.* Let it be who it is : for Romans now

Have thews and limbs like to their ancestors,  
But, woe the while ! our fathers' minds are dead,  
And we are governed with our mothers' spirits ;  
Our yoke and sufferance show us womanish.

80

*Casca.* Indeed, they say the senators to-morrow  
Mean to establish Cæsar as a king :  
And he shall wear his crown by sea and land,  
In every place save here in Italy.

*Cas.* I know where I will wear this dagger then ;  
Cassius from bondage will deliver Cassius :  
Therein, ye gods, you make the weak most strong ;  
Therein, ye gods, you tyrants do defeat :  
Nor stony tower, nor walls of beaten brass,  
Nor airless dungeon, nor strong links of iron,  
Can be retentive to the strength of spirit :  
But life, being weary of these worldly bars,  
Never lacks power to dismiss itself.  
If I know this, know all the world besides,  
That part of tyranny that I do bear  
I can shake off at pleasure. [ *Thunder still.* ]

90

*Casca.* So can I :  
So every bondman in his own hand bears  
The power to cancel his captivity.

100

*Cas.* And why should Cæsar be a tyrant, then ?  
Poor man ! I know he would not be a wolf,

But that he sees the Romans are but sheep :  
He were no lion were not Romans hinds.  
Those that with haste will make a mighty fire  
Begin it with weak straws : what trash is Rome,  
What rubbish, and what offal, when it serves  
For the base matter to illuminate

110 So vile a thing as Cæsar ! But, O grief,  
Where hast thou led me ? I perhaps speak this  
Before a willing bondman : then I know  
My answer must be made : but I am armed,  
And dangers are to me indifferent.

*Casca.* You speak to Casca ; and to such man  
That is no fleering tell-tale. Hold, my hand :  
Be factious for redress of all these griefs ;  
And I will set this foot of mine as far  
As who goes farthest.

*Cas.* There's a bargain made.

120 Now know you, Casca, I have moved already  
Some certain of the noblest-minded Romans  
To undergo with me an enterprise  
Of honorable-dangerous consequence ;  
And I do know by this they stay for me  
In Pompey's porch : for now, this fearful night,  
There is no stir or walking in the streets ;  
And the complexion of the element

In favor's like the work we have in hand,  
Most bloody, fiery, and most terrible.

*Casca.* Stand close awhile, for here comes one in  
haste.

130

*Cas.* 'Tis Cinna, I do know him by his gait;  
He is a friend.

*Enter CINNA*

Cinna, where haste you so?

*Cin.* To find out you. Who's that? Metellus  
Cimber?

*Cas.* No, it is Casca; one incorporate  
To our attempts. Am I not stayed for, Cinna?

*Cin.* I am glad on't. What a fearful night is this!  
There's two or three of us have seen strange sights.

*Cas.* Am I not stayed for? Tell me.

*Cin.* Yes, you are.

O Cassius, if you could  
But win the noble Brutus to our party—

140

*Cas.* Be you content. Good Cinna, take this paper,  
And look you lay it in the prætor's chair,  
Where Brutus may but find it; and throw this  
In at his window: set this up with wax  
Upon old Brutus' statue; all this done,  
Repair to Pompey's porch, where you shall find us.  
Is Decius Brutus and Trebonius there?

*Cin.* All but Metellus Cimber; and he's gone  
To seek you at your house. Well, I will hie,  
150 And so bestow these papers as you bade me.

*Cas.* That done, repair to Pompey's theatre.

[*Exit CINNA.*]

Come, Casca, you and I will yet, ere day,  
See Brutus at his house: three parts of him  
Is ours already; and the man entire,  
Upon the next encounter, yields him ours.

*Casca.* O, he sits high in all the people's hearts:  
And that which would appear offence in us  
His countenance, like richest alchemy,  
Will change to virtue and to worthiness.

160 *Cas.* Him and his worth and our great need of him  
You have right well conceited. Let us go,  
For it is after midnight; and ere day  
We will awake him, and be sure of him. [*Exeunt.*]

O

## ACT II

## SCENE I

*Rome. Brutus' Orchard**Enter BRUTUS**Bru.* What, Lucius! ho!

I cannot, by the progress of the stars,  
Give guess how near to day.—Lucius, I say!—  
I would it were my fault to sleep so soundly.—  
When, Lucius, when! Awake, I say! What, Lucius!

*Enter LUCIUS**Luc.* Called you, my lord?

*Bru.* Get me a taper in my study, Lucius:  
When it is lighted, come and call me here.

*Luc.* I will, my lord.

[Exit.

*Bru.* It must be by his death: and, for my part, 10  
I know no personal cause to spurn at him,  
But for the general. He would be crowned:—  
How that might change his nature, there's the  
question.

It is the bright day that brings forth the adder;  
And that craves wary walking. Crown him?—that;—  
And then, I grant, we put a sting in him,  
That at his will he may do danger with.  
The abuse of greatness is when it disjoins  
Remorse from power: and, to speak truth of Cæsar,  
20 I have not known when his affections swayed  
More than his reason. But 'tis a common proof  
That lowness is young ambition's ladder,  
Whereto the climber-upward turns his face:  
But, when he once attains the upmost round,  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend: so Cæsar may;  
Then, lest he may, prevent. And, since the quarrel  
Will bear no color for the thing he is,  
30 Fashion it thus: that what he is, augmented,  
Would run to these and these extremities:  
And therefore think him as a serpent's egg,  
Which, hatched, would, as his kind, grow mischievous,  
And kill him in the shell.

*Reënter LUCIUS*

*Luc.* The taper burneth in your closet, sir.  
Searching the window for a flint, I found

This paper thus sealed up; and I am sure,  
It did not lie there when I went to bed.

[*Gives him the letter.*

*Bru.* Get you to bed again, it is not day.  
Is not to-morrow, boy, the ides of March? 40

*Luc.* I know not, sir.

*Bru.* Look in the calendar, and bring me word.

*Luc.* I will, sir. [Exit.

*Bru.* The exhalations, whizzing in the air,  
Give so much light, that I may read by them.

[*Opens the letter, and reads.*

*Brutus, thou sleep'st; awake, and see thyself.*

*Shall Rome, &c. Speak, strike, redress! —*

*Brutus, thou sleep'st; awake! —*

Such instigations have been often dropped

Where I have took them up. 50

“Shall Rome, &c.” Thus must I piece it out;

Shall Rome stand under one man’s awe? What!

Rome?

My ancestors did from the streets of Rome

The Tarquin drive, when he was called a king.

“Speak, strike, redress!” — Am I entreated

To speak and strike? O Rome! I make thee  
promise,

If the redress will follow, thou receivest  
Thy full petition at the hand of Brutus !

*Reënter LUCIUS*

*Luc.* Sir, March is wasted fourteen days.

[*Knocking within.*

60 *Bru.* 'Tis good. Go to the gate : somebody knocks.

[*Exit LUCIUS.*

Since Cassius first did whet me against Cæsar,  
I have not slept.

Between the acting of a dreadful thing  
And the first motion, all the interim is  
Like a phantasma, or a hideous dream :  
The genius and the mortal instruments  
Are then in council ; and the state of man,  
Like to a little kingdom, suffers then  
The nature of an insurrection.

*Reënter LUCIUS*

70 *Luc.* Sir, 'tis your brother Cassius at the door,  
Who doth desire to see you.

*Bru.* Is he alone ?

*Luc.* No, sir, there are more with him.

*Bru.* Do you know them ?

*Luc.* No, sir ; their hats are plucked about their  
ears,

And half their faces buried in their cloaks,  
That by no means I may discover them,  
By any mark of favor.

*Bru.*

Let them enter.

[*Exit LUCIUS.*

They are the faction. O Conspiracy!

Sham'st thou to show thy dangerous brow by night,  
When evils are most free? O, then, by day,  
Where wilt thou find a cavern dark enough 80  
To mask thy monstrous visage? Seek none, Con-  
spiracy;

Hide it in smiles and affability:

For, if thou path, thy native semblance on,  
Not Erebus itself were dim enough  
To hide thee from prevention.

*Enter CASSIUS, CASCA, DECIUS, CINNA, METELLUS  
CIMBER, and TREBONIUS*

*Cas.* I think we are too bold upon your rest:  
Good morrow, Brutus; do we trouble you?

*Bru.* I have been up this hour; awake all night.  
Know I these men that come along with you?

*Cas.* Yes, every man of them; and no man here 90  
But honors you: and every one doth wish  
You had but that opinion of yourself

Which every noble bears of you.  
This is Trebonius.

*Bru.* He is welcome hither.

*Cas.* This, Decius Brutus.

*Bru.* He is welcome too.

*Cas.* This, Casca ; this, Cinna ; and this, Metellus  
Cimber.

*Bru.* They all are welcome.

What watchful cares do interpose themselves  
Betwixt your eyes and night ?

100 *Cas.* Shall I entreat a word ? [They whisper.]

*Dec.* Here lies the east : doth not the day break  
here ?

*Casca.* No.

*Cin.* O, pardon, sir, it doth : and yon gray lines  
That fret the clouds are messengers of day.

*Casca.* You shall confess that you are both deceived.  
Here, as I point my sword, the sun arises ;  
Which is a great way growing on the south,  
Weighing the youthful season of the year.  
Some two months hence, up higher toward the north  
110 He first presents his fire ; and the high east  
Stands, as the Capitol, directly here.

*Bru.* Give me your hands all over, one by one.

*Cas.* And let us swear our resolution.

*Bru.* No, not an oath : if not the face of men,  
The sufferance of our souls, the time's abuse,—  
If these be motives weak, break off betimes,  
And every man hence to his idle bed ;  
So let high-sighted tyranny range on,  
Till each man drop by lottery. But if these,  
As I am sure they do, bear fire enough  
To kindle cowards, and to steal with valor  
The melting spirits of women ; then, countrymen,  
What need we any spur but our own cause  
To prick us to redress ? what other bond  
Than secret Romans, that have spoke the word,  
And will not palter ? and what other oath  
Than honesty to honesty engaged  
That this shall be, or we will fall for it ?  
Swear priests, and cowards, and men cautious,  
Old feeble carrions, and such suffering souls  
That welcome wrongs ; unto bad causes swear  
Such creatures as men doubt : but do not stain  
The even virtue of our enterprise,  
Nor the insuppressive mettle of our spirits,  
To think that or our cause or our performance,  
Did need an oath ; when every drop of blood  
That every Roman bears, and nobly bears,  
Is guilty of a several bastardy,

120

130

If he do break the smallest particle  
140 Of any promise that hath passed from him.

*Cas.* But what of Cicero? shall we sound him?  
I think he will stand very strong with us.

*Casca.* Let us not leave him out.

*Cin.* No, by no means.

*Met.* O, let us have him; for his silver hairs  
Will purchase us a good opinion,  
And buy men's voices to commend our deeds:  
It shall be said his judgment ruled our hands;  
Our youth and wildness shall no whit appear,  
But all be buried in his gravity.

150 *Bru.* O, name him not; let us not break with him;  
For he will never follow anything  
That other men begin.

*Cas.* Then leave him out.

*Casca.* Indeed, he is not fit.

*Dec.* Shall no man else be touched but only Cæsar?

*Cas.* Decius, well urged: — I think it is not meet,  
Mark Antony, so well beloved of Cæsar,  
Should outlive Cæsar: we shall find of him  
A shrewd contriver; and you know his means,  
If he improve them, may well stretch so far

160 As to annoy us all: which to prevent,  
Let Antony and Cæsar fall together.

*Bru.* Our course will seem too bloody, Caius  
Cassius,

To cut the head off, and then hack the limbs,  
Like wrath in death and envy afterwards :  
For Antony is but a limb of Cæsar.

Let us be sacrificers, but not butchers, Caius.

We all stand up against the spirit of Cæsar;

And in the spirit of men there is no blood :

O, that we then could come by Cæsar's spirit,

And not dismember Cæsar ! But, alas,

Cæsar must bleed for it ! And, gentle friends,

Let's kill him boldly, but not wrathfully ;

Let's carve him as a dish fit for the gods,

Not hew him as a carcase fit for hounds :

And let our hearts, as subtle masters do,

Stir up their servants to an act of rage,

And after seem to chide them. This shall make

Our purpose necessary, and not envious :

Which so appearing to the common eyes,

We shall be called purgers, not murderers.

And for Mark Antony, think not of him ;

For he can do no more than Cæsar's arm,

When Cæsar's head is off.

170

180

*Cas.* Yet I fear him :  
For in th' ingrafted love he bears to Cæsar, —

*Bru.* Alas, good Cassius! do not think of him :  
 If he love Cæsar, all that he can do  
 Is to himself,— take thought, and die for Cæsar :  
 And that were much he should ; for he is given  
 To sports, to wildness, and much company.

190 *Treb.* There is no fear in him ; let him not die ;  
 For he will live, and laugh at this hereafter.

[*Clock strikes.*

*Bru.* Peace ! count the clock.

*Cas.* The clock hath stricken three.

*Treb.* 'Tis time to part.

*Cas.* But it is doubtful yet  
 Whether Cæsar will come forth to-day, or no :  
 For he is superstitious grown of late ;  
 Quite from the main opinion he held once  
 Of fantasy, of dreams, and ceremonies ;  
 It may be these apparent prodigies,  
 The unaccustomed terror of this night,  
 200 And the persuasion of his augurers  
 May hold him from the Capitol to-day.

*Dec.* Never fear that : if he be so resolved,  
 I can o'ersway him : for he loves to hear  
 That unicorns may be betrayed with trees,  
 And bears with glasses, elephants with holes,  
 Lions with toils, and men with flatterers :

But when I tell him he hates flatterers,  
He says he does; being then most flatterèd.  
Let me work:  
For I can give his humor the true bent; 210  
And I will bring him to the Capitol.

*Cas.* Nay, we will all of us be there to fetch him.

*Bru.* By the eighth hour; is that the uttermost?

*Cin.* Be that the uttermost, and fail not then.

*Met.* Caius Ligarius doth bear Cæsar hard,  
Who rated him for speaking well of Pompey;  
I wonder none of you have thought of him.

*Bru.* Now, good Metellus, go along by him;  
He loves me well, and I have given him reasons;  
Send him but hither, and I'll fashion him. 220

*Cas.* The morning comes upon us: we'll leave you,  
Brutus:—

And, friends, disperse yourselves: but all remember  
What you have said, and show yourselves true  
Romans.

*Bru.* Good gentlemen, look fresh and merrily;  
Let not our looks put on our purposes;  
But bear it as our Roman actors do,  
With untired spirits and formal constancy:  
And so, good morrow to you every one.

[*Exeunt all but BRUTUS.*

Boy! Lucius! — Fast asleep? It is no matter;  
230 Enjoy the honey-heavy dew of slumber:

Thou hast no figures nor no fantasies,  
Which busy care draws in the brains of men :  
Therefore thou sleep'st so sound.

*Enter PORTIA*

*Bru.* Portia, what mean you? Wherefore rise you now?

It is not for your health thus to commit  
Your weak condition to the raw-cold morning.

*Por.* Nor for yours neither. You've ungently,  
Brutus,

Stole from my bed: and yesternight, at supper,  
You suddenly arose, and walked about,

240 Musing and sighing, with your arms across:

And when I asked you what the matter was,  
You stared upon me with ungentle looks:

I urged you further ; then you scratched your head,  
And too impatiently stamped with your foot :

Yet I insisted, yet you answered not;

But, with an angry wafture of your hand,

Gave sign for me to leave you: so I did;

### Fearing to strengthen that impatience

Which seemed too much enkindled ; and, withal,  
Hoping it was but an effect of humor, 250  
Which sometime hath his hour with every man.  
It will not let you eat nor talk nor sleep ;  
And, could it work so much upon your shape  
As it hath much prevailed on your condition,  
I should not know you, Brutus. Dear my lord,  
Make me acquainted with your cause of grief.

*Bru.* I am not well in health, and that is all.

*Por.* Brutus is wise, and, were he not in health,  
He would embrace the means to come by it.

*Bru.* Why, so I do :— good Portia, go to bed. 260

*Por.* Is Brutus sick ? and is it physical  
To walk unbracèd, and suck up the humors  
Of the dank morning ? What, is Brutus sick ?  
And will he steal out of his wholesome bed,  
To dare the vile contagion of the night,  
And tempt the rheumy and unpurgèd air  
To add unto his sickness ? No, my Brutus ;  
You have some sick offence within your mind,  
Which, by the right and virtue of my place,  
I ought to know of : and, upon my knees, 270  
I charm you, by my once commended beauty,  
By all your vows of love, and that great vow  
Which did incorporate and make us one,

That you unfold to me, yourself, your half,  
Why you are heavy; and what men to-night  
Have had resort to you: for here have been  
Some six or seven, who did hide their faces  
Even from darkness.

*Bru.* Kneel not, gentle Portia.

*Por.* I should not need, if you were gentle Brutus.

280 Within the bond of marriage, tell me, Brutus,  
Is it excepted I should know no secrets  
That appertain to you? Am I yourself  
But, as it were, in sort or limitation;  
To keep with you at meals, comfort your heart  
And talk to you sometimes? Dwell I but in the  
suburbs

Of your good pleasure?

*Bru.* You are my true and honorable wife;  
As dear to me as are the ruddy drops  
That visit my sad heart.

*Por.* If this were true, then should I know this  
290 secret.

I grant I am a woman ; but, withal,  
A woman that Lord Brutus took to wife :  
I grant I am a woman ; but, withal,  
A woman well-reputed, — Cato's daughter.  
Think you I am no stronger than my sex,

Being so fathered, and so husbanded ?  
Tell me your counsels, I will not disclose them ;  
I have made strong proof of my constancy,  
Giving myself a voluntary wound  
Here, in the thigh : can I bear that with patience,      300  
And not my husband's secrets ?

*Bru.*

O ye gods,

Render me worthy of this noble wife !

[*Knocking within.*

Hark, hark ! one knocks : Portia, go in a while ;  
And by and by thy bosom shall partake  
The secrets of my heart.

All my engagements I will construe to thee,  
All the charactery of my sad brows :—  
Leave me with haste. Lucius, who is't that knocks ?

[*Exit PORTIA.*

*Enter LUCIUS and LIGARIUS*

*Luc.* Here is a sick man that would speak with you.

*Bru.* Caius Ligarius, that Metellus spake of. —      310

Boy, stand aside. — Caius Ligarius ! how ?

*Lig.* Vouchsafe good Morrow from a feeble tongue.

*Bru.* O, what a time have you chose out, brave  
Caius,

To wear a kerchief ? Would you were not sick !

*Lig.* I am not sick, if Brutus have in hand  
Any exploit worthy the name of honor.

*Bru.* Such an exploit have I in hand, Ligarius,  
Had you a healthful ear to hear of it.

*Lig.* By all the gods that Romans bow before,  
320 I here discard my sickness! Soul of Rome!

Brave son, derived from honorable loins !

Thou like an exorcist hast conjured up

My mortified spirit. Now bid me run,

And I will strive with things impossible;

Yea, get the better of them. What's to do?

*Bru.* A piece of work that will make sick men whole.

*Lig.* But are not some whole that we must make sick?

*Bru.* That must we also. What it is, my Caius,  
I shall unfold to thee, as we are going  
To whom it must be done.

330 *Lig.* Set on your foot;  
And, with a heart new fired, I follow you,  
To do I know not what: but it sufficeth  
That Brutus leads me on.

*Bru.* Follow me then. [Exeunt.]

## SCENE II

*The same. A Room in CÆSAR's Palace*

*Thunder and lightning. Enter CÆSAR in his nightgown*

*Cæs.* Nor heaven nor earth have been at peace  
to-night:

Thrice hath Calpurnia in her sleep cried out,  
“Help, ho! They murder Cæsar!” Who's within?

*Enter a Servant*

*Serv.* My lord?

*Cæs.* Go bid the priests do present sacrifice,  
And bring me their opinions of success.

*Serv.* I will, my lord.

[Exit.]

*Enter CALPURNIA*

*Cal.* What mean you, Cæsar? Think you to walk  
forth?

You shall not stir out of your house to-day.

*Cæs.* Cæsar shall forth: the things that threatened  
me

10

Ne'er looked but on my back; when they shall see  
The face of Cæsar, they are vanishèd.

*Cal.* Cæsar, I never stood on ceremonies,  
Yet now they fright me. There is one within,

Besides the things that we have heard and seen  
Recounts most horrid sights seen by the watch.  
A lioness hath whelpèd in the streets ;  
And graves have yawned and yelded up their dead :  
Fierce, fiery warriors fought upon the clouds,  
20 In ranks, and squadrons, and right form of war,  
Which drizzled blood upon the Capitol :  
The noise of battle hurtled in the air,  
Horses did neigh, and dying men did groan,  
And ghosts did shriek and squeal about the streets.  
O Cæsar ! these things are beyond all use,  
And I do fear them.

*Cæs.* What can be avoided  
Whose end is purposed by the mighty gods ?  
Yet Cæsar shall go forth : for these predictions  
Are to the world in general, as to Cæsar.  
30 *Cal.* When beggars die, there are no comets seen ;  
The heavens themselves blaze forth the death of  
princes.

*Cæs.* Cowards die many times before their deaths :  
The valiant never taste of death but once.  
Of all the wonders that I yet have heard,  
It seems to me most strange that men should fear  
Seeing that death, a necessary end,  
Will come when it will come.

*Reënter Servant*

What say the augurers?

*Serv.* They would not have you to stir forth  
to-day.

Plucking the entrails of an offering forth,

They could not find a heart within the beast.

40

*Cæs.* The gods do this in shame of cowardice;

Cæsar should be a beast without a heart,

If he should stay at home to-day for fear.

No, Cæsar shall not: Danger knows full well

That Cæsar is more dangerous than he.

We are two lions littered in one day,

And I the elder and more terrible;

And Cæsar shall go forth.

*Cal.*

Alas, my lord,

Your wisdom is consumed in confidence.

Do not go forth to-day: call it my fear

50

That keeps you in the house, and not your own.

We'll send Mark Antony to the senate-house;

And he shall say you are not well to-day:

Let me, upon my knee, prevail in this.

*Cæs.* Mark Antony shall say I am not well:

And, for thy humor, I will stay at home.

*Enter DECIUS*

Here's Decius Brutus, he shall tell them so.

*Dec.* Cæsar, all hail! Good morning, worthy Cæsar:

I come to fetch you to the senate-house.

60 *Cæs.* And you are come in very happy time  
To bear my greeting to the senators,  
And tell them that I will not come to-day:  
Cannot, is false; and that I dare not, falser;  
I will not come to-day: tell them so, Decius.

*Cal.* Say he is sick.

*Cæs.* Shall Cæsar send a lie?  
Have I in conquest stretched mine arm so far,  
To be afeared to tell graybeards the truth?  
Decius, go tell them Cæsar will not come.

*Dec.* Most mighty Cæsar, let me know some cause,  
70 Lest I be laughed at when I tell them so.

*Cæs.* The cause is in my will, I will not come;  
That is enough to satisfy the senate.  
But, for your private satisfaction,  
Because I love you, I will let you know;  
Calpurnia here, my wife, stays me at home:  
She dreamt to-night she saw my statua,  
Which, like a fountain with a hundred spouts,

Did run pure blood ; and many lusty Romans  
Came smiling, and did bathe their hands in it.  
And these does she apply for warnings and portents 80  
Of evils imminent ; and on her knee  
Hath begged that I will stay at home to-day.

*Dec.* This dream is all amiss interpreted ;  
It was a vision fair and fortunate :  
Your statue, spouting blood in many pipes,  
In which so many smiling Romans bathed,  
Signifies that from you great Rome shall suck  
Reviving blood ; and that great men shall press  
For tinctures, stains, reliques, and cognizance.  
This by Calpurnia's dream is signified. 90

*Cæs.* And this way have you well expounded it.

*Dec.* I have, when you have heard what I can say :  
And know it now ; the senate have concluded  
To give, this day, a crown to mighty Cæsar.  
If you shall send them word you will not come,  
Their minds may change. Besides, it were a mock  
Apt to be rendered, for some one to say  
“ Break up the senate till another time,  
When Cæsar's wife shall meet with better dreams.”  
If Cæsar hide himself, shall they not whisper, 100  
“ Lo, Cæsar is afraid ? ”  
Pardon me, Cæsar : for my dear, dear love

To your proceeding bids me tell you this ;  
And reason to my love is liable.

*Cæs.* How foolish do your fears seem now, Calpurnia !

I am ashamed I did yield to them. —  
Give me my robe, for I will go : —

*Enter* PUBLIUS, BRUTUS, LIGARIUS, METELLUS,  
CASCA, TREBONIUS, and CINNA

And look where Publius is come to fetch me.

*Pub.* Good morrow, Cæsar.

*Cæs.* Welcome, Publius. —

110 What, Brutus, are you stirred so early too ?

Good morrow, Casca — Caius Ligarius,

Cæsar was ne'er so much your enemy

As that same ague which hath made you lean. —

What is't o'clock ?

*Bru.* Cæsar, 'tis strucken eight.

*Cæs.* I thank you for your pains and courtesy.

*Enter* ANTONY

See ! Antony, that revels long o' nights,  
Is notwithstanding up. Good morrow, Antony.

*Ant.* So to most noble Cæsar.

*Cæs.* Bid them prepare within : —  
I am to blame to be thus waited for. —

Now, Cinna : now, Metellus : — what, Trebonius ! 120  
I have an hour's talk in store for you ;  
Remember that you call on me to-day :  
Be near me, that I may remember you.

*Treb.* Cæsar, I will : — [*Aside.*] and so near will I be,  
That your best friends shall wish I had been further.

*Cæs.* Good friends, go in, and taste some wine with  
me ;

And we, like friends, will straightway go together.

*Bru.* [*Aside.*] That every like is not the same, O  
Cæsar,

The heart of Brutus yearns to think upon ! [*Exeunt.*]

### SCENE III

*The same. A Street near the Capitol*

*Enter ARTEMIDORUS, reading a paper*

*Art.*

*Cæsar, beware of Brutus ; take heed of Cassius ; come  
not near Casca ; have an eye to Cinna ; trust not Tre-  
bonius ; mark well Metellus Cimber ; Decius Brutus  
loves thee not ; thou hast wronged Caius Ligarius.  
There is but one mind in all these men, and it is bent  
against Cæsar. If thou beest not immortal, look about  
you : security gives way to conspiracy. The mighty gods  
defend thee ! Thy lover,*

*ARTEMIDORUS.*

Here will I stand till Cæsar pass along,  
 10 And as a suitor will I give him this.

My heart laments that virtue cannot live  
 Out of the teeth of emulation.

If thou read this, O Cæsar, thou mayst live :  
 If not, the Fates with traitors do contrive.

[Exit.

#### SCENE IV

*The same. Another part of the same street, before the  
 House of Brutus*

*Enter PORTIA and LUCIUS*

*Por.* I pr'ythee, boy, run to the senate-house ;  
 Stay not to answer me, but get thee gone.  
 Why dost thou stay ?

*Luc.* To know my errand, madam.

*Por.* I would have had thee there, and here again,  
 Ere I can tell thee what thou shouldst do there. —  
 O constancy, be strong upon my side !  
 Set a huge mountain 'tween my heart and tongue !  
 I have a man's mind, but a woman's might.  
 How hard it is for women to keep counsel ! —  
 Art thou here yet ?

10 *Luc.* Madam, what should I do ?  
 Run to the Capitol, and nothing else ?

And so return to you, and nothing else ?

*Por.* Yes, bring me word, boy, if thy lord look well,

For he went sickly forth : and take good note  
What Cæsar doth, what suitors press to him.

Hark, boy ! what noise is that ?

*Luc.* I hear none, madam.

*Por.* Pr'ythee, listen well.

I hear a bustling rumor, like a fray,  
And the wind brings it from the Capitol.

*Luc.* Sooth, madam, I hear nothing.

20

*Enter the Soothsayer*

*Por.* Come hither, fellow : which way hast thou been ?

*Sooth.* At mine own house, good lady.

*Por.* What is't o'clock ?

*Sooth.* About the ninth hour, lady.

*Por.* Is Cæsar yet gone to the Capitol ?

*Sooth.* Madam, not yet ; I go to take my stand  
To see him pass on to the Capitol.

*Por.* Thou hast some suit to Cæsar, hast thou not ?

*Sooth.* That I have, lady : if it will please Cæsar  
To be so good to Cæsar as to hear me,  
I shall beseech him to befriend himself.

30

*Por.* Why, know'st thou any harm's intended towards him?

*Sooth.* None that I know will be, much that I fear may chance.

Good Morrow to you. Here the street is narrow :  
The throng that follows Cæsar at the heels,  
Of senators, of prætors, common suitors,  
Will crowd a feeble man almost to death :  
I'll get me to a place more void, and there  
Speak to great Cæsar as he comes along. [Exit.]

*Por.* I must go in. — Ah me ! how weak a thing

40 The heart of woman is ! O Brutus !

The heavens speed thee in thine enterprise !  
Sure, the boy heard me : — Brutus hath a suit  
That Cæsar will not grant. — O, I grow faint : —  
Run, Lucius, and commend me to my lord ;  
Say I am merry : come to me again,  
And bring me word what he doth say to thee.

[*Exeunt.*]

## ACT III

## SCENE I

Rome. *The Capitol; the Senate sitting*

*A crowd of people in the street leading to the Capitol; among them ARTEMIDORUS and the Soothsayer.*  
*Flourish. Enter CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others.*

*Cæs.* The ides of March are come.

*Sooth.* Ay, Cæsar; but not gone.

*Art.* Hail, Cæsar! Read this schedule.

*Dec.* Trebonius doth desire you to o'er-read,  
At your best leisure, this his humble suit.

*Art.* O Cæsar, read mine first; for mine's a suit  
That touches Cæsar nearer: read it, great Cæsar.

*Cæs.* What touches us ourself shall be last served.

*Art.* Delay not, Cæsar; read it instantly.

*Cæs.* What, is the fellow mad?

*Pub.* Sirrah, give place. 10

*Cas.* What, urge you your petitions in the street?  
Come to the Capitol.

CÆSAR enters the Capitol, the rest following. All the Senators rise.

*Pop.* I wish your enterprise to-day may thrive.

*Cas.* What enterprise, Popilius?

*Pop.* Fare you well.

[*Advances to CÆSAR.*

*Bru.* What said Popilius Lena?

*Cas.* He wished to-day our enterprise might thrive. I fear our purpose is discovered.

*Bru.* Look, how he makes to Cæsar: mark him.

*Cas.* Casca, be sudden, for we fear prevention.—

20 Brutus, what shall be done? If this be known, Cassius or Cæsar never shall turn back, For I will slay myself.

*Bru.* Cassius, be constant:

Popilius Lena speaks not of our purposes; For, look, he smiles, and Cæsar doth not change.

*Cas.* Trebonius knows his time; for, look you, Brutus,

He draws Mark Antony out of the way.

[*Exeunt ANTONY and TREBONIUS. CÆSAR and the Senators take their seats.*

*Dec.* Where is Metellus Cimber? Let him go, And presently prefer his suit to Cæsar.

*Bru.* He is addressed: press near, and second him.

*Cin.* Casca, you are the first that rears your hand. 30

*Cæs.* Are we all ready? What is now amiss  
That Cæsar and his senate must redress?

*Met.* Most high, most mighty, and most puissant  
Cæsar,

Metellus Cimber throws before thy seat

An humble heart:—

[Kneeling.]

*Cæs.* I must prevent thee, Cimber.

These couchings and these lowly courtesies

Might fire the blood of ordinary men,

And turn pre-ordinance and first decree

Into the law of children. Be not fond,

To think that Cæsar bears such rebel blood

40

That will be thawed from the true quality

With that which melteth fools; I mean sweet words,

Low-crooked curtsies, and base spaniel-fawning.

Thy brother by decree is banishèd;

If thou dost bend and pray and fawn for him,

I spurn thee, like a cur, out of my way.

Know, Cæsar doth not wrong: nor without cause

Will he be satisfied.

*Met.* Is there no voice more worthy than my own

To sound more sweetly in great Cæsar's ear,

50

For the repealing of my banished brother?

*Bru.* I kiss thy hand, but not in flattery, Cæsar ;  
 Desiring thee that Publius Cimber may  
 Have an immediate freedom of repeal.

*Cæs.* What, Brutus !

*Cas.* Pardon, Cæsar : Cæsar, pardon :  
 As low as to thy foot doth Cassius fall  
 To beg enfranchisement for Publius Cimber.

*Cæs.* I could be well moved if I were as you ;  
 If I could pray to move, prayers would move me :

60 But I am constant as the northern star,  
 Of whose true-fixed and resting quality  
 There is no fellow in the firmament.

The skies are painted with unnumbered sparks,  
 They all are fire, and every one doth shine ;  
 But there's but one in all doth hold his place ;  
 So, in the world : 'tis furnished well with men,  
 And men are flesh and blood, and apprehensive ;  
 Yet, in the number, I do know but one,  
 That unassailable holds on his rank,

70 Unshaked of motion : and, that I am he,  
 Let me a little show it, even in this, —  
 That I was constant Cimber should be banished,  
 And constant do remain to keep him so.

*Cin.* O Cæsar, —

*Cæs.* Hence ! wilt thou lift up Olympus ?

Dec. Great Cæsar,—

Cæs. Doth not Brutus bootless kneel?

Casca. Speak, hands, for me.

[CASCA stabs CÆSAR in the neck. CÆSAR catches hold of his arm. He is then stabbed by several other Conspirators, and at last by MARCUS BRUTUS.

Cæs. *Et tu, Brute?* — Then fall, Cæsar.

[Dies. The Senators and people retire in confusion.

Cin. Liberty! Freedom! Tyranny is dead! —

Run hence, proclaim, cry it about the streets.

Cas. Some to the common pulpits, and cry out, — 80  
“Liberty, freedom, and enfranchisement!”

Bru. People and senators! be not affrighted;

Fly not; stand still: — ambition’s debt is paid.

Casca. Go to the pulpit, Brutus.

Dec. And Cassius too.

Bru. Where’s Publius?

Cin. Here, quite confounded with this mutiny.

Met. Stand fast together, lest some friend of  
Cæsar’s

Should chance —

Bru. Talk not of standing. — Publius, good cheer;  
There is no harm intended to your person,  
Nor to no Roman else: so tell them, Publius.

*Cas.* And leave us, Publius ; lest that the people,  
Rushing on us, should do your age some mischief.

*Bru.* Do so ; — and let no man abide this deed  
But we the doers.

*Re-enter TREBONIUS*

*Cas.* Where is Antony ?

*Tre.* Fled to his house amazed :  
Men, wives, and children stare, cry out, and run,  
As it were doomsday.

*Bru.* Fates ! we will know your pleasures : —  
100 That we shall die we know ; 'tis but the time,  
And drawing days out, that men stand upon.

*Cas.* Why, he that cuts off twenty years of life  
Cuts off so many years of fearing death.

*Bru.* Grant that, and then is death a benefit :  
So we are Cæsar's friends, that have abridged  
His time of fearing death. — Stoop, Romans, stoop,  
And let us bathe our hands in Cæsar's blood  
Up to the elbows, and besmear our swords :  
Then walk we forth, even to the market-place ;  
110 And, waving our red weapons o'er our heads,  
Let's all cry, " Peace, Freedom, and Liberty ! "

*Cas.* Stoop, then, and wash. — How many ages  
hence

Shall this our lofty scene be acted o'er  
In states unborn and accents yet unknown !

*Bru.* How many times shall Cæsar bleed in sport,  
That now on Pompey's basis lies along,  
No worthier than the dust !

*Cas.* So oft as that shall be,  
So often shall the knot of us be called  
The men that gave their country liberty.

*Dec.* What, shall we forth ?

*Cas.* Ay, every man away : 120  
Brutus shall lead ; and we will grace his heels  
With the most boldest and best hearts of Rome.

*Bru.* Soft, who comes here ?

*Enter a Servant*

A friend of Antony's.

*Serv.* Thus, Brutus, did my master bid me kneel ;  
Thus did Mark Antony bid me fall down ;  
And, being prostrate, thus he bade me say :  
" Brutus is noble, wise, valiant, and honest ;  
Cæsar was mighty, bold, royal, and loving :  
Say I love Brutus, and I honor him ;  
Say I feared Cæsar, honored him, and loved him. 130  
If Brutus will vouchsafe that Antony  
May safely come to him, and be resolved

How Cæsar hath deserved to lie in death,  
 Mark Antony shall not love Cæsar dead  
 So well as Brutus living; but will follow  
 The fortunes and affairs of noble Brutus,  
 Thorough the hazards of this untrod state,  
 With all true faith." So says my master Antony.

*Bru.* Thy master is a wise and valiant Roman;  
 140 I never thought him worse.

Tell him, so please him come unto this place,  
 He shall be satisfied; and, by my honor,  
 Depart untouched.

*Serv.* I'll fetch him presently. [Exit.

*Bru.* I know that we shall have him well to friend.

*Cas.* I wish we may: but yet have I a mind  
 That fears him much; and my misgiving still  
 Falls shrewdly to the purpose.

*Bru.* But here comes Antony.

*Re-enter ANTONY*

Welcome, Mark Antony.

*Ant.* O mighty Cæsar! dost thou lie so low?

150 Are all thy conquests, glories, triumphs, spoils,  
 Shrunk to this little measure? — Fare thee well. —  
 I know not, gentlemen, what you intend,  
 Who else must be let blood, who else is rank:

If I myself, there is no hour so fit  
As Cæsar's death's hour; nor no instrument  
Of half that worth as those your swords, made rich  
With the most noble blood of all this world.  
I do beseech ye, if you bear me hard,  
Now, whilst your purpled hands do reek and smoke,  
Fulfil your pleasure. Live a thousand years, 160  
I shall not find myself so apt to die:  
No place will please me so, no mean of death,  
As here by Cæsar, and by you cut off,  
The choice and master spirits of this age.

*Bru.* O Antony! beg not your death of us.  
Though now we must appear bloody and cruel,  
As, by our hands and this our present act,  
You see we do; yet see you but our hands,  
And this the bleeding business they have done:  
Our hearts you see not, they are pitiful; 170  
And pity to the general wrong of Rome—  
As fire drives out fire, so pity, pity—  
Hath done this deed on Cæsar. For your part,  
To you our swords have leaden points, Mark Antony:  
Our arms in strength of amity, and our hearts  
Of brothers' temper, do receive you in  
With all kind love, good thoughts, and reverence.

*Cas.* Your voice shall be as strong as any man's

In the disposing of new dignities.

180 *Bru.* Only be patient, till we have appeased  
The multitude, beside themselves with fear ;  
And then we will deliver you the cause,  
Why I, that did love Cæsar when I struck him,  
Have thus proceeded.

*Ant.* I doubt not of your wisdom  
Let each man render me his bloody hand :  
First, Marcus Brutus, will I shake with you ;—  
Next, Caius Cassius, do I take your hand ;—  
Now, Decius Brutus, yours ;— now yours, Metellus ;—  
Yours, Cinna ;— and, my valiant Casca, yours ;—  
190 Though last, not least in love, yours, good Trebonius.  
Gentlemen all, — alas ! what shall I say ?  
My credit now stands on such slippery ground  
That one of two bad ways you must conceit me,  
Either a coward or a flatterer.—  
That I did love thee, Cæsar, O, 'tis true :  
If, then, thy spirit look upon us now,  
Shall it not grieve thee dearer than thy death  
To see thy Antony making his peace,  
Shaking the bloody fingers of thy foes,  
200 Most noble ! in the presence of thy corse ?  
Had I as many eyes as thou hast wounds,  
Weeping as fast as they stream forth thy blood,

It would become me better, than to close  
In terms of friendship with thine enemies.

Pardon me, Julius! — Here wast thou bayed, brave  
hart;

Here didst thou fall ; and here thy hunters stand,  
Signed in thy spoil, and crimsoned in thy lethe.

O world! thou wast the forest to this hart ;  
And this, indeed, O world! the heart of thee. —  
How like a deer, stricken by many princes,  
Dost thou here lie !

210

*Cas.* Mark Antony, —

*Ant.* Pardon me, Caius Cassius ;

The enemies of Cæsar shall say this ;  
Then, in a friend, it is cold modesty.

*Cas.* I blame you not for praising Cæsar so ;  
But what compâct mean you to have with us ?  
Will you be pricked in number of our friends ;  
Or shall we on, and not depend on you ?

*Ant.* Therefore I took your hands ; but was, indeed,  
Swayed from the point, by looking down on Cæsar. 220  
Friends am I with you all, and love you all ;  
Upon this hope, that you shall give me reasons  
Why and wherein Cæsar was dangerous.

*Bru.* Or else were this a savage spectacle.  
Our reasons are so full of good regard

That were you, Antony, the son of Cæsar,  
You should be satisfied.

*Ant.*

That's all I seek :

And am, moreover, suitor that I may  
Produce his body to the market-place ;  
230 And in the pulpit, as becomes a friend,  
Speak in the order of his funeral.

*Bru.* You shall, Mark Antony.

*Cas.*

Brutus, a word with you. —

[*Aside to BRUTUS.*] You know not what you do ; do  
not consent

That Antony speak in his funeral :

Know you how much the people may be moved  
By that which he will utter ?

*Bru.*

By your pardon ; —

I will myself into the pulpit first,  
And show the reason of our Cæsar's death :  
What Antony shall speak, I will protest

240 He speaks by leave and by permission ;  
And that we are contented Cæsar shall  
Have all true rites and lawful ceremonies.  
It shall advantage more than do us wrong.

*Cas.* I know not what may fall ; I like it not.

*Bru.* Mark Antony, here, take you Cæsar's body.  
You shall not in your funeral speech blame us,

But speak all good you can devise of Cæsar;  
And say you do't by our permission;  
Else shall you not have any hand at all  
About his funeral: and you shall speak  
In the same pulpit whereto I am going,  
After my speech is ended.

250

*Ant.* Be it so;

I do desire no more.

*Bru.* Prepare the body then, and follow us.

[*Exeunt all but ANTONY.*

*Ant.* O, pardon me, thou bleeding piece of earth,  
That I am meek and gentle with these butchers!  
Thou art the ruins of the noblest man  
That ever livèd in the tide of times.

260

Woe to the hands that shed this costly blood!

Over thy wounds now do I prophesy,—  
Which, like dumb mouths, do ope their ruby lips  
To beg the voice and utterance of my tongue,—  
A curse shall light upon the limbs of men ;  
Domestic fury and fierce civil strife  
Shall cumber all the parts of Italy :  
Blood and destruction shall be so in use,  
And dreadful objects so familiar,  
That mothers shall but smile when they behold  
Their infants quartered with the hands of war ;

270 All pity choked with custom of fell deeds :

And Cæsar's spirit, ranging for revenge,  
 With Até by his side, come hot from hell,  
 Shall in these confines with a monarch's voice  
 Cry "Havoc," and let slip the dogs of war ;  
 That this foul deed shall smell above the earth  
 With carrion men, groaning for burial.

*Enter a Servant*

You serve Octavius Cæsar, do you not ?

*Serv.* I do, Mark Antony.

*Ant.* Cæsar did write for him to come to Rome.

280 *Serv.* He did receive his letters, and is coming :

And bid me say to you by word of mouth, —

O Cæsar ! [*Seeing the body.*]

*Ant.* Thy heart is big ; get thee apart and weep.  
 Passion, I see, is catching ; for mine eyes,  
 Seeing those beads of sorrow stand in thine,  
 Begin to water. Is thy master coming ?

*Serv.* He lies to-night within seven leagues of Rome.

*Ant.* Post back with speed, and tell him what hath  
 chanced :

Here is a mourning Rome, a dangerous Rome,

290 No Rome of safety for Octavius yet ;

Hie hence, and tell him so. Yet, stay awhile ;

Thou shalt not back till I have borne this corse  
Into the market-place : there shall I try,  
In my oration, how the people take  
The cruel issue of these bloody men ;  
According to the which thou shalt discourse  
To young Octavius of the state of things.  
Lend me your hand.      [Exeunt, with CÆSAR'S body.]

## SCENE II

*The same. The Forum*

*Enter BRUTUS and CASSIUS and a throng of Citizens*

—*Cit.* We will be satisfied ; let us be satisfied.

*Bru.* Then follow me, and give me audience,  
friends. —

Cassius, go you into the other street,

And part the numbers. —

Those that will hear me speak, let them stay here ;

Those that will follow Cassius, go with him ;

And public reasons shall be renderèd

Of Cæsar's death.

1 *Cit.* I will hear Brutus speak.

2 *Cit.* I will hear Cassius ; and compare their  
reasons,

10 When severally we hear them renderèd.

[Exit CASSIUS with some of the Citizens. BRUTUS goes into the Rostrum.

3 Cit. The noble Brutus is ascended : silence !

Bru. Be patient till the last.

Romans, countrymen, and lovers ! hear me for my cause ; and be silent that you may hear : believe me for mine honor : and have respect to mine honor that you may believe : censure me in your wisdom ; and awake your senses that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus' love to Cæsar was 20 no less than his. If, then, that friend demand why Brutus rose against Cæsar, this is my answer, — Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men ? As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honor him : but as he was ambitious, I slew him. There is tears for his love ; joy for his fortune ; honor for his valor ; and death for his ambition. Who is here so base that 30 would be a bondman ? If any, speak ; for him have I offended. Who is here so rude that would not be a Roman ? If any, speak ; for him have I offended.

Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*Citizens.* None, Brutus, none.

*Bru.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy; nor 40 his offences enforced, for which he suffered death.

*Enter ANTONY and others, with CÆSAR'S body*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth: as which of you shall not? With this I depart: that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

*Citizens.* Live, Brutus, live! live!

1 *Cit.* Bring him with triumph home unto his house. 50

2 *Cit.* Give him a statue with his ancestors.

3 *Cit.* Let him be Cæsar:

4 *Cit.* Cæsar's better parts  
Shall now be crowned in Brutus.

1 *Cit.* We'll bring him to his house with shouts and clamors.

*Bru.* My countrymen,—

2 *Cit.* Peace; silence! Brutus speaks.

1 *Cit.* Peace, ho!

*Bru.* Good countrymen, let me depart alone,

And, for my sake, stay here with Antony:

Do grace to Cæsar's corpse, and grace his speech

60 Tending to Cæsar's glories; which Mark Antony, By our permission, is allowed to make.

I do entreat you, not a man depart,

Save I alone, till Antony have spoke.

[*Exit.*]

1 *Cit.* Stay, ho! and let us hear Mark Antony.

3 *Cit.* Let him go up into the public chair;

We'll hear him. Noble Antony, go up.

*Ant.* For Brutus' sake I am beholding to you.

4 *Cit.* What does he say of Brutus?

3 *Cit.* He says, for Brutus' sake

He finds himself beholding to us all.

4 *Cit.* 'Twere best he speak no harm of Brutus here.

1 *Cit.* This Cæsar was a tyrant.

3 *Cit.* Nay, that's certain:

We are blessed that Rome is rid of him.

2 *Cit.* Peace; let us hear what Antony can say.

*Ant.* You gentle Romans —

*Citizens.* Peace, ho ! let us hear him.

*Ant.* Friends, Romans, countrymen, lend me your ears ;

I come to bury Cæsar, not to praise him.

The evil that men do lives after them ;

The good is oft interrèd with their bones ;

So let it be with Cæsar. The noble Brutus

Hath told you Cæsar was ambitious : 80

If it were so, it was a grievous fault ;

And grievously hath Cæsar answered it.

Here, under leave of Brutus and the rest, —

For Brutus is an honorable man ;

So are they all, all honorable men ; —

Come I to speak in Cæsar's funeral.

He was my friend, faithful and just to me :

But Brutus says he was ambitious ;

And Brutus is an honorable man.

He hath brought many captives home to Rome, 90

Whose ransoms did the general coffers fill

Did this in Cæsar seem ambitious ?

When that the poor have cried, Cæsar hath wept :

Ambition should be made of sterner stuff :

Yet Brutus says he was ambitious ;

And Brutus is an honorable man.

You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse. Was this ambition ?

100 Yet Brutus says he was ambitious ;  
And, sure, he is an honorable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You did all love him once, not without cause ;  
What cause withholds you, then, to mourn for him ?  
O judgment, thou art fled to brutish beasts,  
And men have lost their reason ! — Bear with me ;  
My heart is in the coffin there with Cæsar,  
And I must pause till it come back to me.

110 1 *Cit.* Methinks there is much reason in his  
sayings.

2 *Cit.* If thou consider rightly of the matter,  
Cæsar has had great wrong.

3 *Cit.* Has he, masters ?  
I fear there will a worse come in his place.

4 *Cit.* Marked ye his words ? He would not take  
the crown ;

Therefore, 'tis certain he was not ambitious.

1 *Cit.* If it be found so, some will dear abide it.

2 *Cit.* Poor soul ! his eyes are red as fire with  
weeping.

3 *Cit.* There's not a nobler man in Rome than Antony.

4 *Cit.* Now mark him, he begins again to speak.

*Ant.* But yesterday the word of Cæsar might 120  
Have stood against the world: now lies he there,  
And none so poor to do him reverence.

O masters! if I were disposed to stir  
Your hearts and minds to mutiny and rage,  
I should do Brutus wrong, and Cassius wrong,  
Who, you all know, are honorable men:  
I will not do them wrong; I rather choose  
To wrong the dead, to wrong myself and you,  
Than I will wrong such honorable men.

But here's a parchment with the seal of Cæsar, 130  
I found it in his closet, 'tis his will:  
Let but the commons hear this testament,—  
Which, pardon me, I do not mean to read,—  
And they would go and kiss dead Cæsar's wounds,  
And dip their napkins in his sacred blood;  
Yea, beg a hair of him for memory,  
And, dying, mention it within their wills,  
Bequeathing it, as a rich legacy,  
Unto their issue.

4 *Cit.* We'll hear the will: read it, Mark Antony. 140

*Citizens.* The will, the will! we will hear Cæsar's will.

*Ant.* Have patience, gentle friends, I must not read it;

It is not meet you know how Cæsar loved you.  
You are not wood, you are not stones, but men ;  
And, being men, hearing the will of Cæsar  
It will inflame you, it will make you mad.  
'Tis good you know not that you are his heirs ;  
For if you should, O, what would come of it !

*4 Cit.* Read the will ; we'll hear it, Antony ;  
150 You shall read us the will ; Cæsar's will.

*Ant.* Will you be patient ? will you stay awhile ?  
I have o'ershot myself to tell you of it.  
I fear I wrong the honorable men  
Whose daggers have stabbed Cæsar : I do fear it.

*4 Cit.* They were traitors : *honorable men* !

*Citizens.* The will ! the testament !

*2 Cit.* They were villains, murderers : the will !  
read the will !

*Ant.* You will compel me, then, to read the will ?  
Then make a ring about the corpse of Cæsar,  
160 And let me show you him that made the will.

Shall I descend ? And will you give me leave ?

*Citizens.* Come down.

*2 Cit.* Descend.

[*He comes down.*

*3 Cit.* You shall have leave.

4 *Cit.* A ring ; stand round.

1 *Cit.* Stand from the hearse, stand from the body.

2 *Cit.* Room for Antony ; — most noble Antony.

*Ant.* Nay, press not so upon me ; stand far off.

*Citizens.* Stand back ! room ! bear back !

*Ant.* If you have tears, prepare to shed them now. 170

You all do know this mantle : I remember

The first time ever Cæsar put it on ;

'Twas on a summer's evening, in his tent ;

That day he overcame the Nervii : —

Look ! in this place ran Cassius' dagger through :

See what a rent the envious Casca made :

Through this the well-belovèd Brutus stabbed ;

And, as he plucked his cursèd steel away,

Mark how the blood of Cæsar followed it,

As rushing out of doors to be resolved

If Brutus so unkindly knocked, or no ;

For Brutus, as you know, was Cæsar's angel :

Judge, O you gods, how dearly Cæsar loved him !

This was the most unkindest cut of all :

For, when the noble Cæsar saw him stab,

Ingratitude, more strong than traitors' arms,

Quite vanquished him : then burst his mighty heart ;

And, in his mantle muffling up his face,

Even at the base of Pompey's statua,

190 Which all the while ran blood, great Cæsar fell.

O, what a fall was there, my countrymen !

Then I and you and all of us fell down,

Whilst bloody treason flourished over us.

O, now you weep ; and, I perceive, you feel

The dint of pity : these are gracious drops.

Kind souls, what, weep you, when you but behold

Our Cæsar's vesture wounded ? Look you here,

Here is himself, marred, as you see, with traitors.

1 *Cit.* O piteous spectacle !

200 2 *Cit.* O noble Cæsar !

3 *Cit.* O woeful day !

4 *Cit.* O traitors, villains !

1 *Cit.* O most bloody sight !

2 *Cit.* We'll be revenged.

*Citizens.* Revenge ! about ! — seek ! — burn ! — fire !

— kill ! — slay ! — let not a traitor live !

*Ant.* Stay, countrymen.

1 *Cit.* Peace there : — hear the noble Antony.

2 *Cit.* We'll hear him, we'll follow him, we'll die with him.

*Ant.* Good friends, sweet friends, let me not stir

210 you up

To such a sudden flood of mutiny.

They that have done this deed are honorable ;

What private griefs they have, alas ! I know not,  
That made them do it ; they are wise and honorable ;  
And will, no doubt, with reasons answer you.  
I come not, friends, to steal away your hearts ;  
I am no orator, as Brutus is ;  
But as you know me all, a plain, blunt man,  
That love my friend ; and that they know full well  
That gave me public leave to speak of him.

220  
For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood : I only speak right on ;  
I tell you that which you yourselves do know ;  
Show you sweet Cæsar's wounds, poor, poor dumb  
mouths,

And bid them speak for me : but, were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits, and put a tongue  
In every wound of Cæsar that should move  
The stones of Rome to rise and mutiny.

230  
*Citizens.* We'll mutiny !

1 *Cit.* We'll burn the house of Brutus !

3 *Cit.* Away, then ; come, seek the conspirators !

*Ant.* Yet hear me, countrymen ; yet hear me speak.

*Citizens.* Peace, ho ! Hear Antony, most noble  
Antony.

*Ant.* Why, friends, you go to do you know not what :

Wherein hath Cæsar thus deserved your loves ?

Alas, you know not—I must tell you, then :—

You have forgot the will I told you of.

*Citizens.* Most true; the will!—let's stay, and hear  
240 the will.

*Ant.* Here is the will, and under Cæsar's seal,  
To every Roman citizen he gives,  
To every several man, seventy-five drachmas.

2 *Cit.* Most noble Cæsar!—we'll revenge his  
death.

3 *Cit.* O royal Cæsar!

*Ant.* Hear me with patience.

*Citizens.* Peace, ho!

*Ant.* Moreover, he hath left you all his walks,  
His private arbors, and new-planted orchards,  
250 On this side Tiber; he hath left them you,  
And to your heirs forever; common pleasures,  
To walk abroad, and recreate yourselves.

Here was a Cæsar! When comes such another?

1 *Cit.* Never, never!—Come, away, away!  
We'll burn his body in the holy place,  
And with the brands fire the traitors' houses.  
Take up the body.

2 *Cit.* Go, fetch fire.

3 *Cit.* Pluck down benches.

4 *Cit.* Pluck down forms, windows, anything. 260

[*Exeunt* Citizens, with the body.]

*Ant.* Now let it work ! Mischief, thou art afoot,  
Take thou what course thou wilt ! —

*Enter a Servant*

How now, fellow ?

*Serv.* Sir, Octavius is already come to Rome.

*Ant.* Where is he ?

*Serv.* He and Lepidus are at Cæsar's house.

*Ant.* And thither will I straight to visit him :  
He comes upon a wish. Fortune is merry,  
And in this mood will give us anything.

*Serv.* I heard him say, Brutus and Cassius  
Are rid like madmen through the gates of Rome. 270

*Ant.* Belike they had some notice of the people,  
How I had moved them. Bring me to Octavius.

[*Exeunt.*]

SCENE III

*The same. A Street*

*Enter CINNA, the Poet*

*Cin.* I dreamt to-night that I did feast with Cæsar,  
And things unlucky charge my fantasy :

I have no will to wander forth of doors,  
Yet something leads me forth.

*Enter Citizen*

1 *Cit.* What is your name?

2 *Cit.* Whither are you going?

3 *Cit.* Where do you dwell?

4 *Cit.* Are you a married man or a bachelor?

2 *Cit.* Answer every man directly.

10 1 *Cit.* Ay, and briefly.

4 *Cit.* Ay, and wisely.

3 *Cit.* Ay, and truly, you were best.

*Cin.* What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then, to answer every man directly and briefly, wisely and truly; wisely, I say I am a bachelor.

2 *Cit.* That's as much as to say they are fools that marry: you'll bear me a bang for that, I fear. Proceed; directly.

20 *Cin.* Directly, I am going to Cæsar's funeral.

1 *Cit.* As a friend or an enemy?

*Cin.* As a friend.

2 *Cit.* That matter is answered directly.

4 *Cit.* For your dwelling,— briefly.

*Cin.* Briefly, I dwell by the Capitol.

3 *Cit.* Your name, sir, truly.

*Cin.* Truly, my name is Cinna.

1 *Cit.* Tear him to pieces, he's a conspirator.

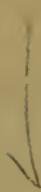
*Cin.* I am Cinna the poet, I am Cinna the poet.

4 *Cit.* Tear him for his bad verses, tear him for his 30  
bad verses.

*Cin.* I am not Cinna the conspirator.

2 *Cit.* It is no matter, his name's Cinna; pluck but  
his name out of his heart, and turn him going.

3 *Cit.* Tear him, tear him! Come, brands, ho!  
firebrands. To Brutus', to Cassius', burn all. Some  
to Decius' house, and some to Casca's; some to Ligari-  
us': away; go! [Exeunt.]



## ACT IV

## SCENE I

*A Room in Antony's House*

ANTONY, OCTAVIUS, and LEPIDUS, seated at a table

*Ant.* These many, then, shall die; their names are  
pricked.

*Oct.* Your brother too must die: consent you,  
Lepidus?

*Lep.* I do consent—

*Oct.* Prick him down, Antony.

*Lep.* Upon condition Publius shall not live,  
Who is your sister's son, Mark Antony.

*Ant.* He shall not live: look, with a spot I damn  
him.

But, Lepidus, go you to Cæsar's house;  
Fetch the will hither, and we shall determine  
How to cut off some charge in legacies.

10 *Lep.* What, shall I find you here?

*Oct.* Or here or at the Capitol. [Exit LEPIDUS.

*Ant.* This is a slight, unmeritable man,  
Meet to be sent on errands: is it fit,  
The three-fold world divided, he should stand  
One of the three to share it?

*Oct.* So you thought him;  
And took his voice who should be pricked to die,  
In our black sentence and proscription.

*Ant.* Octavius, I have seen more days than you:  
And, though we lay these honors on this man,  
To ease ourselves of divers slanderous loads,  
He shall but bear them as the ass bears gold,  
To groan and sweat under the business,  
Either led or driven, as we point the way;  
And, having brought our treasure where we will,  
Then take we down his load, and turn him off,  
Like to the empty ass, to shake his ears,  
And graze in commons.

*Oct.* You may do your will;  
But he's a tried and valiant soldier.

*Ant.* So is my horse, Octavius; and for that  
I do appoint him store of provender.  
It is a creature that I teach to fight,  
To wind, to stop, to run directly on,  
His corporal motion governed by my spirit.  
And, in some taste, is Lepidus but so;

He must be taught and trained and bid go forth :  
 A barren-spirited fellow ; one that feeds  
 On abject orts and imitations,  
 Which, out of use and staled by other men,  
 Begin his fashion : do not talk of him

40 But as a property. And now, Octavius,  
 Listen great things. — Brutus and Cassius  
 Are levying powers : we must straight make head :  
 Therefore, let our alliance be combined,  
 Our best friends made, our means stretched out ;  
 And let us presently go sit in council,  
 How covert matters may be best disclosed,  
 And open perils surest answerèd.

*Oct.* Let us do so : for we are at the stake,  
 And bayed about with many enemies ;

50 And some that smile have in their hearts, I fear,  
 Millions of mischief. [Exeunt.]

## SCENE II

*Before Brutus' Tent, in the Camp near Sardis*

*Drum. Enter BRUTUS, LUCILIUS, LUCIUS, and Sol-  
 diers : TITINIUS and PINDARUS meeting them*

*Bru.* Stand, ho !

*Luc.* Give the word, ho ! and stand.

*Bru.* What now, Lucilius ! is Cassius near ?

*Luc.* He is at hand; and Pindarus is come  
To do you salutation from his master.

[PINDARUS gives a letter to BRUTUS.]

*Bru.* He greets me well.—Your master, Pindarus,  
In his own change, or by ill officers,  
Hath given me some worthy cause to wish  
Things done, undone: but, if he be at hand,  
I shall be satisfied.

*Pin.* I do not doubt  
But that my noble master will appear  
Such as he is, full of regard and honor.

*Bru.* He is not doubted.—A word, Lucilius;  
How he received you, let me be resolved.

*Luc.* With courtesy, and with respect enough;  
But not with such familiar instances,  
Nor with such free and friendly conference,  
As he hath used of old.

*Bru.* Thou hast described  
A hot friend cooling: ever note, Lucilius,  
When love begins to sicken and decay,  
It useth an enforcèd ceremony.  
There are no tricks in plain and simple faith:  
But hollow men, like horses hot at hand,  
Make gallant show and promise of their mettle:  
But, when they should endure the bloody spur,

They fall their crests, and, like deceitful jades,  
Sink in the trial. Comes his army on?

*Luc.* They mean this night in Sardis to be quartered;

The greater part, the horse in general,  
Are come with Cassius. *March within.*

30 *Bru.* Hark, he is arrived:—  
March gently on to meet him.

*Enter Cassius and Soldiers*

*Cas. Stand, ho!*

*Bru.* Stand, ho ! Speak the word along.

## *Within. Stand!*

## *Within. Stand!*

## *Within. Stand!*

*Cas.* Most noble brother, you have done me wrong.

*Bru.* Judge me, you gods! Wrong I mine enemies?  
And, if not so, how should I wrong a brother?

40 Cas. Brutus, this sober form of yours hides wrongs;  
And when you do them —

*Bru.* Cassius, be content;  
Speak your griefs softly,— I do know you well:—  
Before the eyes of both our armies here,  
Which should perceive nothing but love from us,  
Let us not wrangle: bid them move away;

Then in my tent, Cassius, enlarge your griefs,  
And I will give you audience.

*Cas.*

Pindarus,

Bid our commanders lead their charges off  
A little from this ground.

*Bru.* Lucius, do you the like; and let no man      50  
Come to our tent, till we have done our conference.  
Lucilius and Titinius, guard our door.      [Exeunt.

### SCENE III

*Within the Tent of Brutus*

*Enter BRUTUS and CASSIUS*

*Cas.* That you have wronged me doth appear in  
this:

You have condemned and noted Lucius Pella  
For taking bribes here of the Sardians;  
Wherein my letters, praying on his side,  
Because I knew the man, were slighted off.

*Bru.* You wronged yourself to write in such a case.

*Cas.* In such a time as this, it is not meet  
That every nice offence should bear his comment.

*Bru.* Let me tell you, Cassius, you yourself  
Are much condemned to have an itching palm.      10

To sell and mart your offices for gold  
To undeservers.

*Cas.* I an itching palm ?

You know that you are Brutus that speak this,  
Or, by the gods, this speech were else your last.

*Bru.* The name of Cassius honors this corruption,  
And chastisement doth therefore hide his head.

*Cas.* Chastisement !

*Bru.* Remember March, the ides of March remem-  
ber !

Did not great Julius bleed for justice' sake ?

20 What villain touched his body, that did stab,  
And not for justice ? What, shall one of us,  
That struck the foremost man of all this world  
But for supporting robbers,— shall we now  
Contaminate our fingers with base bribes,  
And sell the mighty space of our large honors  
For so much trash as may be graspèd thus ?  
I had rather be a dog, and bay the moon,  
Than such a Roman.

*Cas.* Brutus, bay not me ;

I'll not endure it : you forget yourself,  
30 To hedge me in ; I am a soldier, ay,  
Older in practice, abler than yourself  
To make conditions.

*Bru.* Go to ; you are not, Cassius.

*Cas.* I am.

*Bru.* I say you are not.

*Cas.* Urge me no more, I shall forget myself ;  
Have mind upon your health, tempt me no further.

*Bru.* Away, slight man !

*Cas.* Is't possible ?

*Bru.* Hear me, for I will speak.

Must I give way and room to your rash choler ?

Shall I be frightened when a madman stares ?

40

*Cas.* O ye gods ! ye gods ! Must I endure all this ?

*Bru.* All this ? ay, more : fret, till your proud heart  
break ;

Go, show your slaves how choleric you are,  
And make your bondmen tremble. Must I budge ?  
Must I observe you ? Must I stand and crouch  
Under your testy humor ? By the gods,  
You shall digest the venom of your spleen,  
Though it do split you ! for, from this day forth,  
I'll use you for my mirth, yea, for my laughter,  
When you are waspish.

*Cas.* Is it come to this ?

*Bru.* You say you are a better soldier :  
Let it appear so ; make your vaunting true,  
And it shall please me well : for mine own part,

50

I shall be glad to learn of noble men.

*Cas.* You wrong me every way; you wrong me,  
Brutus;

I said an elder soldier, not a better:  
Did I say better?

*Bru.* If you did, I care not.

*Cas.* When Cæsar lived, he durst not thus have  
moved me.

*Bru.* Peace, peace! you durst not so have tempted  
him.

60 *Cas.* I durst not?

*Bru.* No.

*Cas.* What? durst not tempt him?

*Bru.* For your life you durst not.

*Cas.* Do not presume too much upon my love;  
I may do that I shall be sorry for.

*Bru.* You have done that you should be sorry for.  
There is no terror, Cassius, in your threats:  
For I am armed so strong in honesty  
That they pass by me as the idle wind,  
Which I respect not. I did send to you

70 For certain sums of gold, which you denied me;—  
For I can raise no money by vile means:  
By heaven, I had rather coin my heart,  
And drop my blood for drachmas, than to wring

From the hard hands of peasants their vile trash  
By any indirection ! I did send  
To you for gold to pay my legions,  
Which you denied me : was that done like Cassius ?  
Should I have answered Caius Cassius so ?  
When Marcus Brutus grows so covetous,  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts,  
Dash him to pieces !

*Cas.* I denied you not.

*Bru.* You did.

*Cas.* I did not ; he was but a fool  
That brought my answer back. — Brutus hath rived  
my heart :

A friend should bear his friend's infirmities,  
But Brutus makes mine greater than they are.

*Bru.* I do not, till you practice them on me.

*Cas.* You love me not.

*Bru.* I do not like your faults.

*Cas.* A friendly eye could never see such faults.

*Bru.* A flatterer's would not, though they do appear 90  
As huge as high Olympus.

*Cas.* Come, Antony, and young Octavius, come,  
Revenge yourselves alone on Cassius,  
For Cassius is a-weary of the world :

Hated by one he loves ; braved by his brother ;  
Checked like a bondman ; all his faults observed,  
Set in a note-book, learned and conned by rote,  
To cast into my teeth. O, I could weep  
My spirit from mine eyes ! — There is my dagger  
100 And here my naked breast ; within, a heart  
Dearer than Plutus' mine ; richer than gold :  
If that thou be'st a Roman, take it forth ;  
I, that denied thee gold, will give my heart :  
Strike as thou didst at Cæsar ; for I know,  
When thou didst hate him worst, thou lov'dst him  
better

Than ever thou lov'dst Cassius.

*Bru.* Sheathe your dagger:

Be angry when you will; it shall have scope;  
Do what you will, dishonor shall be humor.

O Cassius, you are yokèd with a lamb

110 That carries anger as the flint bears fire;  
Who, much enforcèd, shows a hasty spar  
And straight is cold again.

*Cas.* Hath Cassius lived  
To be but mirth and laughter to his Brutus,  
When grief and blood ill-tempered vexeth him?

*Bru.* When I spoke that, I was ill-tempered too.

*Cas.* Do you confess so much? Give me your hand.

*Bru.* And my heart too.

*Cas.* O Brutus!—

*Bru.* What's the matter?

*Cas.* Have you not love enough to bear with me,  
When that rash humor which my mother gave me  
Makes me forgetful?

*Bru.* Yes, Cassius; and, from henceforth, 120  
When you are over-earnest with your Brutus,  
He'll think your mother chides, and leave you so.

[*Noise within.*]

*Poet.* [Within.] Let me go in to see the generals;  
There is some grudge between them, 'tis not meet  
They be alone.

*Lucil.* [Within.] You shall not come to them.

*Poet.* [Within.] Nothing but death shall stay me.

*Enter Poet, followed by LUCILIUS, TITINIUS, and  
LUCIUS*

*Cas.* How now! What's the matter?

*Poet.* For shame, you generals: what do you mean?  
Love and be friends, as two such men should be;  
For I have seen more years, I'm sure, than ye. 130

*Cas.* Ha, ha! how vilely doth this cynic rhyme!

*Bru.* Get you hence, sirrah; saucy fellow, hence!

*Cas.* Bear with him, Brutus; 'tis his fashion.

*Bru.* I'll know his humor, when he knows his time:  
What should the wars do with these jigging fools?  
Companion, hence!

*Cas.* Away, away, be gone! [Exit Poet.

*Bru.* Lucilius and Titinius, bid the commanders  
Prepare to lodge their companies to-night.

*Cas.* And come yourselves, and bring Messala with  
you,

140 Immediately to us. [Exeunt LUCILIUS and TITINIUS.

*Bru.* Lucius, a bowl of wine. [Exit LUCIUS.

*Cas.* I did not think you could have been so angry.

*Bru.* O Cassius, I am sick of many griefs.

*Cas.* Of your philosophy you make no use,  
If you give place to accidental evils.

*Bru.* No man bears sorrow better:— Portia is dead.

*Cas.* Ha! Portia!

*Bru.* She is dead.

*Cas.* How 'scaped I killing when I crossed you so?—  
150 O insupportable and touching loss!—

Upon what sickness?

*Bru.* Impatient upon my absence,  
And grief that young Octavius with Mark Antony  
Have made themselves so strong;— for with her death  
That tidings came;— with this she fell distract,  
And, her attendants absent, swallowed fire.

*Cas.* And died so?

*Bru.* Even so.

*Cas.* O ye immortal Gods!

*Reënter LUCIUS, with wine and tapers*

*Bru.* Speak no more of her.— Give me a bowl of wine:—

In this I bury all unkindness, Cassius. [Drinks.

*Cas.* My heart is thirsty for that noble pledge:— 160  
Fill, Lucius, till the wine o'erswell the cup;  
I cannot drink too much of Brutus' love. [Drinks.

*Reënter TITINIUS and MESSALA*

*Bru.* Come in, Titinius.— Welcome, good Messala.—

Now sit we close about this taper here,  
And call in question our necessities.

*Cas.* Portia, art thou gone?

*Bru.* No more, I pray you.—

Messala, I have here receivèd letters,  
That young Octavius and Mark Antony  
Come down upon us with a mighty power,  
Bending their expedition toward Philippi. 170

*Mes.* Myself have letters of the self-same tenor.

*Bru.* With what addition?

*Mes.* That by proscription, and bills of outlawry,  
Octavius, Antony, and Lepidus  
Have put to death an hundred senators.

*Bru.* Therein our letters do not well agree;  
Mine speak of seventy senators that died  
By their proscriptions, Cicero being one.

*Cas.* Cicero one?

*Mes.* Cicero is dead,  
180 And by that order of proscription.—

Had you your letters from your wife, my lord?

*Bru.* No, Messala.

*Mes.* Nor nothing in your letters writ of her?

*Bru.* Nothing, Messala.

*Mes.* That, methinks, is strange.

*Bru.* Why ask you? Hear you aught of her in  
yours?

*Mes.* No, my lord.

*Bru.* Now, as you are a Roman, tell me true.

*Mes.* Then like a Roman bear the truth I tell:  
For certain she is dead, and by strange manner.

*Bru.* Why, farewell, Portia.—We must die, Mes-  
190 sala:

With meditating that she must die once,  
I have the patience to endure it now.

*Mes.* Even so great men great losses should endure.

*Cas.* I have as much of this in art as you,  
But yet my nature could not bear it so.

*Bru.* Well, to our work alive. What do you  
think

Of marching to Philippi presently?

*Cas.* I do not think it good.

*Bru.* Your reason?

*Cas.* This it is:

'Tis better that the enemy seek us:

So shall he waste his means, weary his soldiers, 200  
Doing himself offence; whilst we, lying still,  
Are full of rest, defence, and nimbleness.

*Bru.* Good reasons must, of force, give place to  
better.

The people 'twixt Philippi and this ground

Do stand but in a forced affection:

For they have grudged us contribution:

The enemy, marching along by them,

By them shall make a fuller number up,

Come on refreshed, new-aided, and encouraged;

From which advantage shall we cut him off, 210

If at Philippi we do face him there,

These people at our back.

*Cas.* Hear me, good brother.

*Bru.* Under your pardon. — You must note beside,

That we have tried the utmost of our friends,  
Our legions are brim-full, our cause is ripe :  
The enemy increaseth every day,  
We, at the height, are ready to decline.

There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune ;  
220 Omitted, all the voyage of their life  
Is bound in shallows and in miseries.  
On such a full sea are we now afloat ;  
And we must take the current when it serves,  
Or lose our ventures.

*Cas.* Then, with your will, go on :  
We will along ourselves, and meet them at Philippi.

*Bru.* The deep of night is crept upon our talk,  
And nature must obey necessity ;  
Which we will niggard with a little rest.  
There is no more to say ?

*Cas.* No more. Good night ;  
230 Early to-morrow will we rise, and hence.

*Bru.* Lucius, my gown. Farewell, good Messala ; —  
[Exit LUCIUS.

Good night, Titinius. — Noble, noble Cassius,  
Good night, and good repose.

*Cas.* O my dear brother !  
This was an ill beginning of the night :

Never come such division 'tween our souls !  
Let it not, Brutus.

*Bru.*                    Everything is well.

*Cas.* Good night, my lord.

*Bru.*                    Good night, good brother.

*Tit., Mes.* Good night, lord Brutus.

*Bru.*                    Farewell, every one.

[*Exeunt CASSIUS, TITINIUS, and MESSALA.*

*Reënter LUCIUS, with the gown*

Give me the gown. Where is thy instrument ?

*Luc.* Here in the tent.

*Bru.*                    What ? thou speak'st drowsily : 240

Poor knave, I blame thee not ; thou art o'erwatched.

Call Claudius, and some other of my men :

I'll have them sleep on cushions in my tent.

*Luc.* Varro, and Claudius !

*Enter VARRO and CLAUDIUS*

*Var.* Calls my lord ?

*Bru.* I pray you, sirs, lie in my tent and sleep ;  
It may be I shall raise you by and by  
On business to my brother Cassius.

*Var.* So please you, we will stand, and watch your  
pleasure.

250 *Bru.* I will not have it so : lie down, good sirs ;  
 It may be I shall otherwise bethink me. —  
 Look, Lucius, here's the book I sought for so :  
 I put it in the pocket of my gown.

[*VAR. and CLAUD. lie down.*]

*Luc.* I was sure your lordship did not give it me.

*Bru.* Bear with me, good boy, I am much forgetful.  
 Canst thou hold up thy heavy eyes awhile,  
 And touch thy instrument a strain or two ?

*Luc.* Ay, my lord, an't please you.

*Bru.* It does, my boy :  
 I trouble thee too much, but thou art willing.

260 *Luc.* It is my duty, sir.

*Bru.* I should not urge thy duty past thy might ;  
 I know young bloods look for a time of rest.

*Luc.* I have slept, my lord, already.

*Bru.* It was well done ; and thou shalt sleep again ;  
 I will not hold thee long : if I do live,

I will be good to thee. [*Music and a Song.*]  
 This is a sleepy tune : — O murderous slumber !

Lay'st thou thy leaden mace upon my boy,

That plays thee music ? — Gentle knave, good night ;  
 270 I will not do thee so much wrong to wake thee.

If thou dost nod, thou break'st thy instrument ;

I'll take it from thee ; and, good boy, good night. —

Let me see, let me see:— is not the leaf turned  
down

Where I left reading? Here it is, I think.

[*He sits down.*

*Enter the Ghost of CÆSAR*

How ill this taper burns! Ha! who comes here?  
I think it is the weakness of mine eyes  
That shapes this monstrous apparition.  
It comes upon me!— Art thou anything?  
Art thou some god, some angel, or some devil,  
That mak'st my blood cold, and my hair to stare? 280  
Speak to me what thou art.

*Ghost.* Thy evil spirit, Brutus.

*Bru.* Why comest thou?

*Ghost.* To tell thee, thou shalt see me at Philippi.

*Bru.* Well: then I shall see thee again?

*Ghost.* Ay, at Philippi.

*Bru.* Why, I will see thee at Philippi, then.—

[*Ghost vanishes.*

Now I have taken heart thou vanishest:

Ill spirit, I would hold more talk with thee.—

Boy! Lucius!— Varro! Claudius! Sirs, awake!—

Claudius!

*Luc.* The strings, my lord, are false.

290 *Bru.* He thinks he still is at his instrument.—  
Lucius, awake!

*Luc.* My lord?

*Bru.* Didst thou dream, Lucius, that thou so criedst  
out?

*Luc.* My lord, I do not know that I did cry.

*Bru.* Yes, that thou didst: didst thou see any-  
thing?

*Luc.* Nothing, my lord.

*Bru.* Sleep again, Lucius.—Sirrah, Claudius!

[*To VARRO.*

Fellow thou! awake!

*Var.* My lord?

300 *Clau.* My lord?

*Bru.* Why did you so cry out, sirs, in your sleep?

*Var., Clau.* Did we, my lord?

*Bru.* Ay; saw you anything?

*Var.* No, my lord, I saw nothing.

*Clau.* Nor I, my lord.

*Bru.* Go, and commend me to my brother Cassius;  
Bid him set on his powers betimes before,  
And we will follow.

*Var., Clau.* It shall be done, my lord.

[*Exeunt.*

## ACT V

## SCENE I

*The Plains of Philippi*

*Enter OCTAVIUS, ANTONY, and their Army*

*Oct.* Now, Antony, our hopes are answerèd :  
You said the enemy would not come down,  
But keep the hill and upper regions ;  
It proves not so : their battles are at hand ;  
They mean to warn us at Philippi here,  
Answering before we do demand of them.

*Ant.* Tut, I am in their bosoms, and I know  
Wherefore they do it : they could be content  
To visit other places ; and come down  
With fearful bravery, thinking, by this face,  
To fasten in our thoughts that they have courage ;  
But 'tis not so.

*Enter a Messenger*

*Mess.* Prepare you, generals :  
The enemy comes on in gallant show ;  
Their bloody sign of battle is hung out,

And something to be done immediately.

*Ant.* Octavius, lead your battle softly on,  
Upon the left hand of the even field.

*Oct.* Upon the right hand I; keep thou the left.

*Ant.* Why do you cross me in this exigent?

20 *Oct.* I do not cross you; but I will do so. [March.

*Drum.* Enter BRUTUS, CASSIUS, and their Army;  
LUCILIUS, TITINIUS, MESSALA, and others

*Bru.* They stand, and would have parley.

*Cas.* Stand fast, Titinius: we must out and talk.

*Oct.* Mark Antony, shall we give sign of battle?

*Ant.* No, Cæsar, we will answer on their charge.

Make forth; the generals would have some words.

*Oct.* Stir not until the signal.

*Bru.* Words before blows: is it so, countrymen?

*Oct.* Not that we love words better, as you do.

*Bru.* Good words are better than bad strokes,  
Octavius.

*Ant.* In your bad strokes, Brutus, you give good  
30 words:

Witness the hole you made in Cæsar's heart,  
Crying, "Long live! Hail Cæsar!"

*Cas.* Antony,  
The posture of your blows are yet unknown;

But for your words, they rob the Hybla bees  
And leave them honeyless.

*Ant.* Not stingless too.

*Bru.* O, yes, and soundless too;  
For you have stolen their buzzing, Antony,  
And, very wisely, threat before you sting.

*Ant.* Villains, you did not so, when your vile  
daggers

Hacked one another in the sides of Cæsar : 40  
You showed your teeth like apes, and fawned like  
hounds,  
And bowed like bondmen, kissing Cæsar's feet ;  
Whilst damnèd Casca, like a cur, behind,  
Struck Cæsar on the neck. O flatterers !

*Cas.* Flatterers ! — Now, Brutus, thank yourself :  
This tongue had not offended so to-day,  
If Cassius might have ruled.

*Oct.* Come, come, the cause : if arguing make us  
sweat,  
The proof of it will turn to redder drops.  
Look, — I draw a sword against conspirators : 50  
When think you that the sword goes up again ? —  
Never, till Cæsar's three-and-thirty wounds  
Be well avenged ; or till another Cæsar  
Have added slaughter to the sword of traitors.

*Bru.* Cæsar, thou canst not die by traitors' hands,  
Unless thou bring'st them with thee.

*Oct.* So I hope;  
I was not born to die on Brutus' sword.

*Bru.* O, if thou wert the noblest of thy strain,  
Young man, thou couldst not die more honorable.

60 *Cas.* A peevish school-boy, worthless of such honor,  
Joined with a masker and a reveller!

*Ant.* Old Cassius still!

*Oct.* Come, Antony; away.—  
Defiance, traitors, hurl we in your teeth:  
If you dare fight to-day, come to the field;  
If not, when you have stomachs:

[*Exeunt OCTAVIUS, ANTONY, and their Army.*

*Cas.* Why now, blow, wind; swell, billow; and  
swim, bark!

The storm is up, and all is on the hazard.

*Bru.* Ho! Lucilius; hark, a word with you.

*Lucil.* My lord.

[*BRUTUS and LUCILIUS converse apart.*

*Cas.* Messala,—

*Mes.* What says my general?

*Cas.* Messala,

70 This is my birthday; as this very day

Was Cassius born. Give me thy hand, Messala

Be thou my witness that against my will,  
As Pompey was, am I compelled to set  
Upon one battle all our liberties.  
You know that I held Epicurus strong  
And his opinion: now I change my mind,  
And partly credit things that do presage.  
Coming from Sardis, on our former ensign  
Two mighty eagles fell; and there they perched,  
Gorging and feeding from our soldiers' hands; 80  
Who to Philippi here consorted us;  
This morning are they fled away, and gone;  
And in their steads do ravens, crows, and kites  
Fly o'er our heads, and downward look on us,  
As we were sickly prey; their shadows seem  
A canopy most fatal, under which  
Our army lies, ready to give up the ghost.

*Mes.* Believe not so.

*Cas.* I but believe it partly;  
For I am fresh of spirit, and resolved  
To meet all perils very constantly. 90

*Bru.* Even so, Lucilius. [Advancing.

*Cas.* Now, most noble Brutus,  
The gods to-day stand friendly; that we may,  
Lovers in peace, lead on our days to age!  
But, since the affairs of men rest still incertain,

Let's reason with the worst that may befall.  
If we do lose this battle, then is this  
The very last time we shall speak together :  
What are you then determinèd to do ?

*Bru.* Even by the rule of that philosophy  
100 By which I did blame Cato for the death  
Which he did give himself : — I know not how,  
But I do find it cowardly and vile,  
For fear of what might fall, so to prevent  
The time of life : — arming myself with patience,  
To stay the providence of some high powers,  
That govern us below.

*Cas.* Then, if we lose this battle,  
You are contented to be led in triumph  
Through the streets of Rome ?

*Bru.* No, Cassius, no : think not, thou noble  
Roman,  
110 That ever Brutus will go bound to Rome ;  
He bears too great a mind. But this same day  
Must end that work the ides of March begun ;  
And whether we shall meet again I know not.  
Therefore our everlasting farewell take : —  
For ever, and for ever, farewell, Cassius !  
If we do meet again, why, we shall smile ;  
If not, why, then this parting was well made.

*Cas.* For ever, and for ever, farewell, Brutus  
If we do meet again, we'll smile indeed ;  
If not, 'tis true this parting was well made.

120

*Bru.* Why, then, lead on.—O, that a man might  
know

The end of this day's business ere it come !  
But it sufficeth that the day will end,  
And then the end is known.—Come, ho ! away !

[*Exeunt.*

## SCENE II

*The same. The Field of Battle*

*Alarum. Enter BRUTUS and MESSALA*

*Bru.* Ride, ride, Messala, ride, and give these bills  
Unto the legions on the other side : [Loud alarum.  
Let them set on at once ; for I perceive  
But cold demeanor in Octavius' wing,  
And sudden push gives them the overthrow.  
Ride, ride, Messala : let them all come down.

[*Exeunt.*

## SCENE III

*Another Part of the Field*

*Alarum. Enter CASSIUS and TITINIUS*

*Cas.* O, look, Titinius, look, the villains fly !  
Myself have to mine own turned enemy :

This ensign here of mine was turning back ;  
I slew the coward, and did take it from him.

*Tit.* O Cassius, Brutus gave the word too early :  
Who, having some advantage on Octavius,  
Took it too eagerly ; his soldiers fell to spoil,  
Whilst we by Antony are all enclosed.

*Enter PINDARUS*

*Pin.* Fly further off, my lord, fly further off.  
10 *Mark Antony* is in your tents, my lord !

Fly therefore, noble Cassius, fly far off.

*Cas.* This hill is far enough. Look, look, Titinius ;  
Are those my tents where I perceive the fire ?

*Tit.* They are, my lord.

*Cas.* Titinius, if thou lov'st me,  
Mount thou my horse, and hide thy spurs in him,  
Till he have brought thee up to yonder troops,  
And here again ; that I may rest assured  
Whether yond' troops are friend or enemy.

*Tit.* I will be here again, even with a thought.

[*Exit.*

20 *Cas.* Go, Pindarus, get higher on that hill ;  
My sight was ever thick ; regard Titinius,  
And tell me what thou not'st about the field.—

[*PINDARUS goes up.*

This day I breathèd first: time is come round,  
And where I did begin there shall I end;  
My life is run his compass. — Sirrah, what news?

*Pin.* [Above.] O my lord!

*Cas.* What news?

*Pin.* Titinius is enclosèd round about  
With horsemen that make to him on the spur;  
Yet he spurs on. — Now they are almost on him; 30  
Now, Titinius! — Now some 'light: O, he 'lights  
too: —

He's ta'en; — [Shout] and hark! they shout for joy.

*Cas.* Come down, behold no more. —

O, coward that I am, to live so long,  
To see my best friend ta'en before my face!

*Enter PINDARUS*

Come hither, sirrah:  
In Parthia did I take thee prisoner;  
And then I swore thee, saving of thy life,  
That whatsoever I did bid thee do  
Thou shouldst attempt it. Come now, keep thine oath! 40  
Now be a freeman; and, with this good sword,  
That ran through Cæsar's bowels, search this bosom.  
Stand not to answer: here, take thou the hilts;  
And, when my face is covered, as 'tis now,

Guide thou the sword. — Cæsar, thou art revenged,  
Even with the sword that killed thee. [Dies.]

*Pin.* So, I am free; yet would not so have been,  
Durst I have done my will. O Cassius!  
Far from this country Pindarus shall run,  
50 Where never Roman shall take note of him. [Exit.]

*Reënter TITINIUS, with MESSALA*

*Mes.* It is but change, Titinius; for Octavius  
Is overthrown by noble Brutus' power,  
As Cassius' legions are by Antony.

*Tit.* These tidings will well comfort Cassius.

*Mes.* Where did you leave him?

*Tit.* All disconsolate,  
With Pindarus his bondman, on this hill.

*Mes.* Is not that he that lies upon the ground?

*Tit.* He lies not like the living. O my heart!

*Mes.* Is not that he?

*Tit.* No, this was he, Messala,  
60 But Cassius is no more. — O setting sun!

As in thy red rays thou dost sink to-night  
So in his red blood Cassius' day is set;  
The sun of Rome is set! Our day is gone;  
Clouds, dews, and dangers come; our deeds are done!  
Mistrust of my success hath done this deed.

*Mes.* Mistrust of good success hath done this deed.  
O hateful Error, Melancholy's child!

Why dost thou show to the apt thoughts of men  
The things that are not? O Error, soon conceived,  
Thou never com'st unto a happy birth, 70  
But kill'st the mother that engendered thee.

*Tit.* What, Pindarus! Where art thou, Pindarus?

*Mes.* Seek him, Titinius: whilst I go to meet  
The noble Brutus, thrusting this report  
Into his ears: I may say, thrusting it;  
For piercing steel, and darts envenomèd,  
Shall be as welcome to the ears of Brutus  
As tidings of this sight.

*Tit.* Hie you, Messala,  
And I will seek for Pindarus the while.

[*Exit MESSALA.*

Why didst thou send me forth, brave Cassius? 80  
Did I not meet thy friends? and did not they  
Put on my brows this wreath of victory,  
And bid me give't thee? Didst thou not hear their  
shouts?

Alas, thou hast misconstrued everything.  
But hold thee, take this garland on thy brow;  
Thy Brutus bid me give it thee, and I  
Will do his bidding. — Brutus, come apace,

And see how I regarded Caius Cassius.—

By your leave, gods: — this is a Roman's part:

90 Come, Cassius' sword, and find Titinius' heart. [Dies.

*Alarum.* Reënter MESSALA, with BRUTUS, young CATO, STRATO, VOLUMNIUS, and LUCILIUS

*Bru.* Where, where, Messala, doth his body lie?

*Mes.* Lo, yonder; and Titinius mourning it.

*Bru.* Titinius' face is upward.

*Cato.* He is slain.

*Bru.* O Julius Cæsar, thou art mighty yet!

Thy spirit walks abroad, and turns our swords

In our own proper entrails. [Low alarums.

*Cato.* Brave Titinius!

Look, whether he have not crowned dead Cassius!

*Bru.* Are yet two Romans living such as these? —

The last of all the Romans, fare thee well!

100 It is impossible that ever Rome

Should breed thy fellow. — Friends, I owe more tears

To this dead man than you shall see me pay. —

I shall find time, Cassius, I shall find time. —

Come, therefore, and to Thassos send his body;

His funerals shall not be in our camp,

Lest it discomfort us. — Lucilius, come; —

And come, young Cato; let us to the field. —

Labeo and Flavius, set our battles on :—

’Tis three o’clock ; and, Romans, yet ere night

We shall try fortune in a second fight. [Exeunt. 110]

#### SCENE IV

##### *Another Part of the Field*

*Aiarum.* Enter, fighting, Soldiers of both Armies ; then  
BRUTUS, CATO, LUCILIUS, and others

*Bru.* Yet, countrymen, O yet hold up your heads !

*Cato.* What bastard doth not ? Who will go with  
me ?

I will proclaim my name about the field :—

I am the son of Marcus Cato, ho !

A foe to tyrants, and my country’s friend ;

I am the son of Marcus Cato, ho ! [Charges the enemy.

*Bru.* And I am Brutus, Marcus Brutus, I ;

Brutus, my country’s friend ; know me for Brutus.

[Exit, charging the enemy. CATO is overpowered,  
and falls.

*Lucil.* O young and noble Cato, art thou down ?

Why, now thou diest as bravely as Titinius ;

And mayst be honored, being Cato’s son.

1 Sold. Yield or thou diest.

*Lucil.*

Only I yield to die :

There is so much that thou wilt kill me straight;

[Offering money.

Kill Brutus, and be honored in his death.

1 *Sold.* We must not.—A noble prisoner!

2 *Sold.* Room, ho! Tell Antony, Brutus is ta'en.

1 *Sold.* I'll tell the news.—Here comes the general.—

*Enter ANTONY*

Brutus is ta'en, Brutus is ta'en, my lord.

*Ant.* Where is he?

20 *Lucil.* Safe, Antony; Brutus is safe enough;

I dare assure thee that no enemy

Shall ever take alive the noble Brutus:

The gods defend him from so great a shame!

When you do find him, or alive or dead,

He will be found like Brutus, like himself.

*Ant.* This is not Brutus, friend; but, I assure you,  
A prize no less in worth: keep this man safe,  
Give him all kindness; I had rather have  
Such men my friends, than enemies. Go on,  
30 And see whether Brutus be alive, or dead:

And bring us word unto Octavius' tent

How everything is chanced.

[*Exeunt.*

## SCENE V

*Another Part of the Field*

*Enter* BRUTUS, DARDANIUS, CLITUS, STRATO, and VOLUMNIUS

*Bru.* Come, poor remains of friends, rest on this rock.

*Cli.* Statilius showed the torchlight : but, my lord,  
He came not back ; he is or ta'en or slain.

*Bru.* Sit thee down, Clitus : slaying is the word ;  
It is a deed in fashion. Hark thee, Clitus. —

[Whispering.]

*Cli.* What I, my lord ? No, not for all the world.

*Bru.* Peace then, no words.

*Cli.* I'd rather kill myself.

*Bru.* Hark thee, Dardanius. — [Whispers him.]

*Dar.* Shall I do such a deed ?

*Cli.* O Dardanius !

*Dar.* O Clitus !

10

*Cli.* What ill request did Brutus make to thee ?

*Dar.* To kill him, Clitus. Look, he meditates.

*Cli.* Now is that noble vessel full of grief,  
That it runs over even at his eyes.

*Bru.* Come hither, good Volumnius : list a word.

*Vol.* What says my lord ?

*Bru.* Why, this, Volumnius :

The ghost of Cæsar hath appeared to me  
Two several times by night: at Sardis, once;  
And this, last night, here in Philippi fields.  
I know my hour is come.

20 Vol. Not so, my lord.

*Bru.* Nay, I'm sure it is, Volumnius.

Thou see'st the world, Volumnius, how it goes ;  
Our enemies have beat us to the pit. [Low alarms.  
It is more worthy to leap in ourselves  
Than tarry till they push us. Good Volumnius,  
Thou know'st that we two went to school together ;  
Even for that our love of old, I pr'ythee,  
Hold thou my sword-hilts, whilst I run on it.

Vol. That's not an office for a friend, my lord.

「Alarum still.

30 *Cli.* Fly, fly, my lord; there is no tarrying here.

*Bru.* Farewell to you;—and you;—and you,  
Volumnius.—

Strato, thou hast been all this while asleep ;  
Farewell to thee too, Strato. — Countrymen,  
My heart doth joy that yet, in all my life,  
I found no man but he was true to me.  
I shall have glory by this losing day,  
More than Octavius and Mark Antony  
By this vile conquest shall attain unto.

So, fare you well at once; for Brutus' tongue  
Hath almost ended his life's history: 40  
Night hangs upon my eyes: my bones would rest,  
That have but labored to attain this hour.

[*Alarum. Cry within — Fly, fly, fly!*

*Cli.* Fly, my lord, fly!

*Bru.* Hence; I will follow.

[*Exeunt CLITUS, DARDANIUS, and VOLUMNIUS.*

I pr'ythee, Strato, stay thou by thy lord:  
Thou art a fellow of a good respect;  
Thy life hath had some smatch of honor in it:  
Hold, then, my sword, and turn away thy face,  
While I do run upon it. Wilt thou, Strato?

*Stra.* Give me your hand first: fare you well, my lord.

*Bru.* Farewell, good Strato. — Cæsar, now be still: 50  
I kill'd not thee with half so good a will.

[*He runs on his sword, and dies.*

*Alarum; retreat. Enter OCTAVIUS, ANTONY, MES-  
SALA, LUCILIUS, and the Army*

*Oct.* What man is that?

*Mes.* My master's man. — Strato, where is thy master?

*Stra.* Free from the bondage you are in, Messala;

The conquerors can but make a fire of him ;  
For Brutus only overcame himself,  
And no man else hath honor by his death.

*Lucil.* So Brutus should be found.—I thank thee,  
Brutus,

That thou hast proved Lucilius' saying true.

*Oct.* All that served Brutus, I will entertain  
60 them.—

Fellow, wilt thou bestow thy time with me ?

*Stra.* Ay, if Messala will prefer me to you.

*Oct.* Do so, good Messala.

*Mes.* How died my master, Strato ?

*Stra.* I held the sword, and he did run on it.

*Mes.* Octavius, then take him to follow thee,  
That did the latest service to my master.

*Ant.* This was the noblest Roman of them all : —  
All the conspirators, save only he,  
Did that they did in envy of great Cæsar ;  
70 He only, in a general honest thought  
And common good to all, made one of them.  
His life was gentle ; and the elements  
So mixed in him that nature might stand up,  
And say to all the world, “This was a man !”

*Oct.* According to his virtue let us use him,  
With all respect and rites of burial.

Within my tent his bones to-night shall lie,  
Most like a soldier, ordered honorably.—

So, call the field to rest: and let's away,

To part the glories of this happy day.

[*Exeunt.* 80]



## NOTES

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The following contractions are employed in the notes: O. E. = Old English; O. Fr. = Old French; Gr. = Greek; Lat. = Latin; Cf. = confer (compare); Abbott = Dr. Abbott's *Shakespearean Grammar*; Cl. P. S. = Clarendon Press Series; and Co. S. = Collins's Series. Notes without name appended are Prof. Meiklejohn's.

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### ACT FIRST

#### SCENE 1

3. **Mechanical** = mechanics or artisans. — **Ought not walk.** This is the only instance in Shakespeare where *ought* is not followed by *to*. After the verbs *bid*, *see*, *make*, *hear*, *tell*, and others, we have at present no *to*; because with these verbs the old infinitives in *an* remained longer in use. And Dr. Abbott points out that, in the Elizabethan period, there was much inconsistency in the use or omission of the *to*.

4. **A laboring-day** = a working day. The word *laboring* is not here an adjective or participle, but a gerund or verbal noun, like *frying-pan*, *walking-stick*, *working-dress*, *riding-coat*, etc. (= pan for frying, etc.). — **Without the sign.** There was no such sumptuary law among the Romans.

10. In respect of = in comparison with.
11. A cobbler = a botcher or bungler.
12. Directly = straightforwardly. Shakespeare in the same way uses *roundly*.
16. Naughty = good for naught or nothing.
17. Knave, not in the bad modern sense, but = fellow. In O. E. (as in modern German, *Knabe*) it simply meant a boy. Sir John Mandeville calls Mahomet 'a poure knave.'
18. Beseech, a compound of *seek*. Another compound is *forsake* (= give up seeking), with the O. E. pronunciation of *seek*. — Be not out. Cf. *fall out*.
19. If you be out (here used in the second of the two senses), that is, at heels. Cf. *out at elbows*.
25. Women's = tradeswomen's.
26. Surgeon. The old form was *chirurgeon*, from Gr *cheir*, the hand, and *ergon*, a work.
27. Recover, used in the two senses of *recover* and *re-cover*.
28. Neat's-leather = ox leather. *Neat* is the O. E. word for *cattle*, and is still found in Scotland in the form of *nowt*. Cf. *neat's foot oil*.
34. To see Cæsar. Cæsar had just returned from Spain, triumphant over the sons of Pompey in the battle of Munda, in the spring of 45 B.C.
37. Bonds. From *bind* come also *band*, *bundle*, *woodbine*, etc.
40. Pompey, son of Cneius Pompeius Strabo, born 106 B.C., and assassinated in 48. Co. S.
43. Infants. From Lat. *in*, not, and *fari*, to speak. From the same root come *fable*, *fate* (the thing spoken), *fatal*, *fame*, *infamous* (= not to be spoken of).
46. But = merely or only.
48. Tiber . . . her. Shakespeare makes the Tiber feminine; but the Romans made it masculine. — That = so that.

49. **Replication** = echo or reverberation. From Lat. *replico*, I fold or turn back.

52. **Cull out** = pick out as.

57. **Intermit** = put aside.

58. **Needs.** An old genitive. Cf. *straightways*, *else* (= elles), *backwards*, etc.

61. **Tiber Banks.** So we have in the Fifth Act, 'Philippi fields'; and in other plays, 'Pisa walls,' 'Cyprus wars,' 'music vows,' the 'region kites.' (See Abbott, sect. 22.)

62. **Till the lowest stream.** That is, till the stream at its lowest be increased by your tears until it touches the top of the banks. A hyperbole of the strongest kind.

64. **Metal**, another form of the word *mettle*; both from Gr. *metallon*, a mine.

66. **Capitol.** The temple of Jupiter Optimus Maximus and citadel of Rome (Capitolium), to which a victorious general, entering the city in triumph, rode to return thanks to Jupiter.

67. **Disrobe.** A laurel crown, tied with a white fillet, had been placed upon the statues of Cæsar.

68. **Ceremonies**, that is, trophies and scarfs. Crowns had also been placed on Cæsar's statues.

70. **Lupercal.** One of the most ancient Roman festivals, celebrated annually in honor of Lupercus, the god of fertility. It was held on the 15th of February, near the Lupercal, at the foot of the Mons Aventinus, where Romulus and Remus were said to have been found with their nurse, the she-wolf. The Luperci, or priests, sacrificed goats and young dogs, and, cutting the skins into thongs, they ran with them through the city, touching and striking men and women. This act was a symbolic purification of the land, and the touching was a purification of men.

73. **Vulgar**, from Lat. *vulgus*, the common people.

76. **Pitch**, highest flight of a hawk.

78. **Servile**, such as befits slaves. (From Lat. *servus*, a slave.)

## SCENE 2

9. **Elders** = forefathers.

11. **Sterile curse** = curse of sterility. Cæsar was now childless.

17. **The press** = the crowd. Cf. Chaucer:—

‘ Fly from the presse, and dwell with soothfastnesse.’

See also Mark ii. 4.

20. **The Ides**. The Roman method of reckoning the days of the month was very peculiar. The first of each month was called Kalends (*Kalendar*) ; the Nones (*Nonal*) on the 5th (but on the 7th in March, May, July, and October) ; and the Ides (*Idus*) eight days later than the Nones. From these three fixed points the Romans counted *backwards*. Thus the 30th of January was *three* days (taking in both the day counted *from* and the day counted *to*) before, or the *third day* before, the Kalends of February ; and so on. The Ides of March, May, July, and October fell on the 15th day.

26. **Sennet**, a piece of martial music, or a set of notes played on a trumpet as a signal for a procession to move.

27. **Order of the course**, the manner in which the procession is marshalled, and the direction in which it is led.

30. **Gamesome**, inclined for frolic.

31. **Spirit**, turn of mind. — **Quick** = lively.

36. **As** = that. Still in use by uneducated people throughout England. Shakespeare frequently uses it as a relative pronoun in this and other plays. — **Show of love**, proofs of affection.

37. **You bear . . . a hand**, you are too distant and unfriendly. The metaphor is borrowed from horsemanship.

41, 42. **Vexèd I am . . . with passions**, etc. I have been troubled by conflicting emotions.

43. **Conceptions . . . to myself**, thoughts or ideas which concern me only. — **Proper** = peculiar. So we have in Shakespeare, ‘their proper selves,’ ‘my proper hand.’

44. **Soil**, tarnish, stain. — **Behaviors**. Shakespeare frequently uses the plural where the singular is generally employed.

51. **By means whereof** = and through this mistake.

56. **Just** = quite true.

61. **Where** = of instances in which. — **Respect** = highest note or distinction.

64. **His**, written carelessly for *their*. Cl. P. S.

73. **Be not jealous on me** = be not suspicious of me. So we also find in Shakespeare, 'revenged on her death,' 'fond on her,' 'command upon me.'

74. **Did use** = were accustomed.

75. **To stale**, make stale or common.

78. **After** = afterwards. — **Scandal**, speak evil of.

79. **Profess myself** = show I profess friendly feeling for any one at a banquet.

80. **Rout**, a mixed assembly. — **Hold** = consider, or look upon me as.

87. **General good**, welfare of the public at large.

89. **Indifferently** = impartially.

90. **Speed** = prosper. Cf. *God-speed*, a phrase very common in Bunyan.

93. **Outward favor** = personal appearance.

97. **I had as lief**, I would prefer. *Had* is here an old subjunctive, like the German *hätte*; and *lief* (O. E. *leof*) is an old adjective, meaning *dear*.

103. **Chafing** with, that is, lashing the banks with violence, as if angry with them for restraining it.

106. **Yonder**, an old comparative of *yon*. (Cf. Ger. *jen-er*.) The *d* is intrusive, and serves as a cushion between the two liquids *n* and *r*.

111. **Hearts of controversy**, with hearts that opposed and fought against the violence of the stream.

112. **Arrive**, strive at, reach; Lat. *adripare*, to come to the bank (*ripa*). So Dr. Abbott (sect. 198) gives in Milton,

‘to creep the ground,’ ‘to tower the sky’; and in Shakespeare, ‘aspire the clouds,’ ‘parted Pentapolis,’ ‘depart the city,’ etc.

114. *Æneas*, son of Anchises and Venus. At the sack and burning of Troy, he carried off his father Anchises on his shoulders.

124. **Color fly**, that is, became white. The metaphor is taken from cowardly soldiers flying from their colors.

126. **His** = its; the neuter possessive pronoun is rarely used by Shakespeare. It is not to be found in the Bible of 1611. Its use became general only in the latter half of the 17th century.

131. **Temper**, constitution of body, temperament.

132. **Get the start of** = outstrip. — The majestic world, in contrast to ‘a man’ of such a feeble temper’; just as in line 137 it is ‘the narrow world,’ while Cæsar is a Colossus. Cl. P. S.

138. **A Colossus**. The Colossus at Rhodes, one of the seven wonders of the world. It was an immense brazen statue that spanned the entrance to the harbor of Rhodes (the chief city in the island of Rhodes, in the *Ægean* Sea), and under the legs of which the ships entering the harbor had to sail. It was 105 feet high, and was ascended by a winding staircase. The name of this statue became a generic name for any very large statue; and hence, too, the meaning of the word *colossal*.

142. **Our stars**, the planets seen in the heavens at the time of one’s birth.

143. **Underling** is a double diminutive. *El* we find in *pickerel*, *losel*, etc. *Ing* was in O. E. = son of. The two together now mark a contemptuous diminutive, as in *lordling*, *witling*, *weakling*; but not always, since we have *darling* (= dearling), *yearling*, *foundling*, etc.

148. **Conjure**, try to raise the dead by means of them, as ancient conjurers pretended to do.

153. **Breed**, connected with *brood*, *brew*, *bird*, *broth-er*, etc.—**Noble bloods**, patricians of high lineage, men of renown.

154. Since the great flood of Deucalion and Pyrrha.

158. **Rome** indeed, and **room**. *Room* was the old pronunciation of *Rome*, even up to the beginning of this century. Earl Russell, who died in 1877, always said *Room*.

161. **Brutus**. Junius Brutus, the first Roman consul, was created after the expulsion of the kings, and from him the Marcus Brutus in the play claimed descent.—**Brooked**, tolerated; perhaps derived from the O. E. word *brucan*, Ger. *brauchen*, to use, enjoy. *Brucan* had also the meaning of *to digest*; and this would agree best with the meaning in the passage, *to stomach*.

162. **Eternal** = with perpetual dominion.—**Keep his state** = his high position of governing power.

164. **Nothing jealous** = I have no reason to doubt that you love me. For this adverbial use of *nothing*, compare 1 *Henry IV.* (III. i.):—

‘And that would set my teeth nothing on edge.’ (Abbott, sect. 55.)

165. **Work me to** = incite me to do.—**Aim** = idea or guess.

167. **For this present** (supply) time.

168. **So** = provided that.

173. **Chew** = ruminate, ponder deeply over.

175. **Repute** = account. *To* is frequently by Shakespeare omitted and inserted in the same sentence.

176. **For these** we should now use *such*. — **As** = that.

183. **Proceeded** = taken place, happened.—**Worthy**. Shakespeare very frequently uses *worthy* without *of*.

185. **A chidden train** = a company of men who have been scolded.

188. **Ferret . . . eyes**, that is, eyes of a red color, with a keen sight like those of the animal.

195. **Sleep o' nights.** 'Of' was used in older English for 'during'; and we still have it in the phrase *of a sudden*. 'He comes here of a Sunday,' is usual in the south of England. (See Abbott, sect. 176.)

199. **Well-given** = well-disposed.

201. **Yet, if my name**, etc., yet if a man who bears such a name as I were capable of fear.

206. **He hears no music**, he does not care about music; so in the *Merchant of Venice* (V. i. 83-88):—

'The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus;  
Let no such man be trusted.'

207. **Seldom** is one of two old dative plurals we have in the language. The other, now found only in verse, is *whilom*.

208. **Scorned his spirit**, despised himself.

210. **Be**, used instead of *are*, for the sake of euphony. *Be* is English; *are* is a Danish word, formerly *er*.

211. **Whiles**, an O. E. genitive, so long as, while; O. E. *hwil* time. Hence the phrase, *to while away the time*.

215. **For this ear is deaf.** This, like Cicero's ferret eyes, is a touch of Shakespeare's own. Cl. P. S.

220. **Sad**, grave, weighed down with thought. From the verb *set*. Sir John Mandeville talks of a *sad stone* = *close set* in the grain.

226. **Second.** An ordinal from Latin, instead of one formed from *two*. It comes from *sequor*, to follow; hence = that ordinal which follows the first. Hence too the words *sequel*, *consequence*, etc.

231. **Marry** = Marie or Mary, an appeal to the Virgin Mary.

232. **Other** = the other.

233. **Honest**, used in a patronizing kind of way.

242. **Fain**, joyfully, gladly. O. E. *faegen* joyful. An O. E. hard *g* was frequently changed into an *i*, as from *nagel* and *hagel* we have *nail* and *hail*.

244. **Loth**, unwilling. O. E. *lath*. — To lay his fingers off it, to keep from fingering or touching it.

246. **By** = aside. — Still, continually. — **Rabblement**, a noisy crowd; Dutch *rabbelen*, to gabble. *Rabblement* is a hybrid word. It is a Teutonic word with a Latin suffix, *mentum*.

247. **Chopped hands**, from working hard; hardly applicable to the Roman rabblement, who did no work at all.

251. **Swooned**. Other editions have *swounded*. The *d* comes after the liquid, as in *sound* (from Fr. *son*), *thunder*, from O. E. *thuner*, gender from Fr. *genre*. *To swoon* is to escape from consciousness; a diminutive is *swindle* = to escape from the consciousness of others.

255. **The market-place**, the Forum.

256. **At mouth**. Cf. *at ease*. Compare the phrase *at mouth* with others from Shakespeare, *at door*, *at palace*, *at bright, on knees*.

257. **The falling-sickness**, epilepsy. The *Comitia*, or general assembly of the Roman people, was stopped if any one present was attacked by this illness; hence the disease was called *Morbus comitialis*. Suetonius, in his *Life of Julius Cæsar*, states that 'he was on two occasions attacked by the comitial sickness during the course of public business.'

268. **Plucked me**. This is a vivid and colloquial use of the word *me*, and is called by some grammarians the *dativus ethicus*. Shakespeare is very fond of it. Thus, in the *Two Gentlemen of Verona* (IV. iv.), he says: 'He steps me to her trencher and steals her capon's leg.' So too, 'peels me,' 'knocks me,' etc. — **Ope** = open. — **Doublet** = outer garment.

269. **An**, if.

270. **Occupation.** The word is here used with a sneering reference to himself, and seems to have a double meaning. 'If I had been a mechanic, like the others,' and 'If I had been a practical man, with an eye for an opportunity.'

274. **Worship** = worthship. The word *ship* is found in several forms in English. It is the noun from the verb *shape* (O. E. *scyppan*). With *land* it appears as *scape* (*landscape*; Milton writes *landskip*); in other works as *ship* in *lordship*, etc.

287. **It was Greek** = quite unintelligible. Though here, as in other places, Casca talks with an assumed ignorance, he, like other well-educated Romans, knew Greek.

292. **I am promised forth**, I am previously engaged.

294. **Your mind hold**, you are still inclined to have my company.

299. **Quick mettle** = a lively fellow.

302. **However, although.** — **Tardy form** (*form* used here as it is nowadays employed), slow way of speaking and acting. Shakespeare is fond of throwing the emphatic noun into the form of an adjective. Thus he speaks of the 'shady stealth' (= stealing shadow) of a dial; and in the *Merchant of Venice*, the 'sad ostent' of Antonio means 'the appearance of sadness.'

303. **Sauce**, from Latin *salsum*, something salted. The *l* has been changed into *u*, as in French *saumon*, *chaud* (*calidus*), *beau*, (= *bellus*), etc.

304. **Digest.** Get to know the meaning of.

306. **And so it is** = exactly so.

310. **Of the world** = present state of political affairs.

313. **From that it is disposed**, supply *to*.

314. **Likes.** We have a few English adjectives used as nouns in the plural, as *goods*, *greens*, etc. In some parts of England the phrase is still found, 'the likes of you.'

315. **Seduce.** From Latin *ducere*, to lead, and *se*, aside.

318. **He should not humor me**, should not influence me nor try to change my mind by taking notice of my likings or dislikings.

319. **Hands, handwritings**.

324. **Seat him**, a reflexive verb = sit.

325. **Endure**. 'We will either shake him or endure worse days in suffering the consequences of our attempt.'

### SCENE 3

1. **Brought you Cæsar home?** = Did you escort Cæsar to his house? Cl. P. S.

3. **Sway of earth**. All the steady and equable movement of the earth. The *y* represents an old hard *g*, which reappears in *swagger*.

4. **Unfirm**, unsteady, unstable. *Un* is the English negative prefix; *in* is the Latin. But *unfirm* here is = not firm; while *infirm* would be = weak.

6. **Rived**, modern form *riven*, which is never used by Shakespeare. Danish *rive*. From this verb comes *rift*; as from *thrive* we have *thrift*; from *drive*, *drift*, etc.

8. **Exalted with** = raised as high as. From Latin *altus*, high.

14. **Anything more wonderful**. Supply 'that was' after *more*. Dr. Abbott thinks it means, 'more wonderful than usual'; Delius, 'more wonderful than what you have already told me.' — **More** = else, says another.

16. **Left**. From *leave*. The *left* hand is the hand that is not used, that is, *left*.

18. **Unscorched**. From Latin *cortex*, *corticis*, bark; Low Latin *excorticare*, to take the bark off; O. Fr. *escorcher*; Fr. *écorcer*.

20. **Against** = over against, or right opposite to.

21. **Who glared**. 'Who' is often used of animals, par-

ticularly in similes when they are compared to men. (See Abbott, sect. 264.)

22, 23. **Drawn upon a heap** = drawn together into a mass. — **Ghastly**. This word is connected with *ghost*, *aghast*, *gust*, *yeast*, *geyser*; and the German *geist*. The root idea seems to be something that *moves*.

26. **Bird of night**, the screech-owl.

28. **Hoot**, from *hut*, begone. Compare *haft* and *shaft*; *whip* and *sweep*; *cry* and *scream*; *ramble* and *scramble*; *lean* and *slender*; *heave* and *shove*; and many others.

31. **Portentous** = things of portent or evil omen. From Latin *pro*, forth, and *tendere*, to stretch.

32. **Climate**, country. — **Point upon**, indicate. 'In Shakespeare's time the word *climate* had no reference to differences of temperature.' (Craik.)

33. **Strange-disposèd** = strangely disposed.

34. **Construe things . . . fashion**, explain things in their own way.

35. **Clean**, etc., quite away from and contrary to their real meaning.

42. **What night** = what a night. Shakespeare frequently omits *a* after *what*, in the sense of *what kind of*. (Abbott, sect. 86.)

47. **Submitting me unto**, taking my chance of.

48. **Unbracèd**. Shakespeare, in matters of dress, speaks of the costume of his own time. Cl. P. S.

49. **The thunder-stone** = thunder-bolt.

50. **Cross** = zigzag. So, in *King Lear* (IV. vii. 35), we have:—

'The most terrible and nimble stroke.'

55. **Tokens**. From the verb *teach*. The *ch* in *teach* was originally a guttural, which appears as *gh* in *taught*, and as *k* in *token*. Connected with the Gr. *deik-numi*, I point out, and the Latin *doc-eo*, I teach, and *digitus*, a finger.

60. **Case yourself in wonder** = dress yourself in wonder. Cl. P. S.

61. **Strange impatience**, strange, unsettled state of the heavens.

64. **From quality and kind**, contrary to their real nature; analogous to, a wall *off the perpendicular*, where a preposition and noun = an adjective.

65. **Fool**, play the fool. — **Calculate**, reflect, or become unnaturally reflective. *From* is frequently used by Shakespeare in the sense of *apart from, away from*. Thus in *Hamlet*, ‘Anything so overdone is *from* the purpose of playing.’ (Abbott, sect. 158.)

67. **Pre-formed faculties**, faculties intended by original design for certain special ends. Cl. P. S.

68. **Monstrous quality** = the quality or condition of monsters.

71. **Monstrous state** = state in an abnormal condition.

76. **Prodigious grown**, grown portentous.

79. **Let it be who it is.** It is of no consequence who it is.

80. **Thews**, sinews; the word *thigh*, O. E. *theoh*, is related to it.

81. **Woe the while!** Alas for the evil time on which we have fallen. *While* is here in the dative case, as in the phrase *Woe is me!* (= to me).

83. **Sufferance**, what we endure.

88. **Where I will wear** = in what place, that is, in his heart. — **Then** = in that case.

93. **Dungeon**, so called because it was in the donjon or keep, the most secure place in a castle.

94. **Retentive to**, capable of keeping in.

101. **Cancel**, to put an end to by scoring thickly with lines drawn lattice-fashion, hence obliterating the warrant of committal of a prisoner; Fr. *canceller*; Low Lat. *cancello*, from *cancelli*, lattices; diminutive of *cancer*, a crab. Hence

also *chancel*, *chancellor*, whose seat was enclosed with lattice-work.

107. **Trash**, according to Wedgwood, originally meant the clippings of trees, hence any worthless stuff.

108. **Offal** (= *off-fall*, what *falls off*), refuse; the entrails of cattle and sheep, which, containing much fatty matter, would, if thrown upon a fire, tend to increase the blaze.

113. **My answer must be made.** I must be *answerable*, or take the consequences.

115, 116. **Such . . . that.** We would now say 'such . . . as.' But '*such . . . that*' is common in Shakespeare. (See Abbott, sect. 279.) — **Fleering**, jeering, gibing. — **Hold, my hand** = here is my hand as a pledge.

117. **Be factious**, get up a faction, or opposition party.  
— **Griefs**, grievances.

122. **Undergo** = undertake.

123. **Honorable-dangerous.** Such compound epithets are usual with Shakespeare. Thus we find 'More *active-valiant*,' or 'More *valiant-young*' (1 *Henry IV.*, V. i.), 'crafty-sick,' 'senseless-obstinate,' 'silly-stately,' etc. (Abbott, sect. 2.) — **Consequence**, result.

125. **In Pompey's porch**, the meeting place of the conspirators.

127. **The element** = the sky.

128. **In favor** = in appearance.

130. **Stand close**, keep out of sight. *Close* is from Lat. *claudio*, I shut, through the French. Hence *close* and *clause* are the same word in different forms. From the same root we have *enclose*, *close* (a cathedral *close*), etc.

131. **Gait**, from the verb *go*. From the same root come *gate* (a place one *goes* through), *gang* (a set of men who *go* together), *gaiters* (things to *go* or walk in).

134. **Incorporate to**, one who has a hand in, or is privy to — a fellow-conspirator.

135. **Stayed for**, expected.

136. I am glad on't. This is said in reply to the first remark, that Casca is 'one of us.'

137. There's two or three. 'When the subject is as yet *future*, and, as it were, unsettled, the third person singular may be regarded as the normal inflection.'

141. Be you content, calm yourself, keep cool.

142. *Prætor's chair*, where the *prætor urbanus*, or city magistrate sat to try cases. The *prætor urbanus* was the chief magistrate in the administration of justice.

143. Where Brutus may but find it, where Brutus alone or only may find it. Dr. Abbott thinks the phrase is = 'cannot but find.' But Professor Craik very happily conjectures that *but* is a misprint for *best*.

147. *Is* at the beginning of a question has often in Shakespeare many subjects attached to it. See 137.

150. *Bestow* = stow away or place.

154. *Is ours*; *three parts*, or the sum of three parts, forms the subject to *is*.

155. *Next encounter* (= meeting), *yields him ours*, next meeting makes him completely one of our party.

156. *O, he sits high*, etc. *O, he is very popular.*

158. *Alchemy*, which changes inferior metals into gold. *Al-kimia*, in Arabic, meant *the black art*. *Al* is the Arabic article, which we find in *Alcoran*, *alcohol* (= *the spirit*), *algebra* (= *al-gabr*, the putting together of broken things), *alligator* (= Spanish *el lagarto*, Lat. *lacertus*, *the lizard*), and many others.

161. *Conceited*, formed a good idea of.

## ACT SECOND

### SCENE 1

*Orchard* = *garden*.

1. *What*, an interjection.

3. *Give guess how near to day*, *guess how near day-light it is*.

10. It (the delivery of Rome from tyranny) must be by his (Cæsar's) death.

11. Spurn = be angry with.

12. For the general, on account of the community at large, the people. Cf. *Hamlet* (II. ii. 457): 'For the play, I remember, pleased not the million; 'twas caviare to the general.'

14. The bright day = the sunshine of prosperity. — Brings forth from its lurking-place.

15. Craves = calls for or demands. A *craven* is a man who has craved for his life, hence a *coward*. — Wary walking, cautious movements. — Crown him? — that = yes, or grant *that* we do. So the French *oui* (O. Fr. *oil*) = *illud*, that.

17. Do danger with = do mischief with.

19. Remorse, tender feeling, compassion.

21. A common proof, a matter of common experience.

24. Round, Chaucer has *rong*; Scotch *rung*.

26. Degrees, steps.

28. Prevent, hinder him from doing so. — Quarrel, a cause of complaint against Cæsar.

29. Will bear no color = can carry upon the face of it no colorable pretext for putting him out of the way.

30. Fashion it thus, put it in this way. — Augmented, Cæsar's power increased.

31. These and these extremities = such and such lengths.

32. Think, look upon.

33. As his kind. This may either mean 'according to his nature,' or 'like the rest of his species.'

47. Redress our grievances.

49. Instigations, from Lat. *instigo*, to prick on. The *stig* in *instigo* is found also in the Greek *stigma* and the Lat. *stimulus*.

51. Piece it out, make it into a whole.

52. **One man's awe** = the awe of or for one man. The subjective genitive is here used instead of the objective with *of*. Cf. *God's fear* = the fear of God.

56. **I make thee promise**, I make a promise to thee, or I promise thee (dative).

59. **March is wasted**, etc., fourteen days of March are passed.

64. Motion, impulse towards it.

65. **Phantasma**, a creature of the imagination. From Greek *phainō*, I show. Hence also *phantasy* (contracted into *fancy*), *phantom*, *phantastic*, *phenomenon*, etc.

66. **The genius and the mortal instruments**, the reasonable soul and the bodily powers. Cl. P. S.

68. **Suffers** = undergoes.

69. **The nature of**, etc., a kind of insurrection.

70. **Your brother (-in-law) Cassius**. The wife of Cassius was Junia, sister of Brutus.

71. **Alone** = all one. 'All there are one.' So *only* = one-ly; and *lone* = al-one.

73. **Plucked about** = pulled down over.

75. **That** = so that. — **May discover**. *May* originally meant *to be able*; and we still have this meaning in the two nouns from it, *might* and *main*.

76. **Any mark of favor**, features.

77. **Faction**, band of conspirators.

78. **Sham'st thou** = art thou ashamed. The O. E. *sceamian* was always intransitive.

79. **Evils** = evil things.

83. **Semblance**, from Lat. *similis*, through the Fr. *sembler*. The *b* is introduced between the two liquids *m* and *l*. — **Path** = walk or march openly. Cl. P. S.

84. **Erebus**, the third of the five divisions of Hades — the unseen world.

85. **From prevention**, from being found out.

86. Are too bold upon your rest, have too intrusively broken your slumbers.

90. And (there is) no man.

98. Watchful cares = cares that keep you *awake*.

104. Fret, O. E. *fretten*, to eat, the Low German form of the High German *fressen*, to eat (said of animals). In Chaucer's time it simply meant *to eat* :—

‘The sow the *fretene* child right in the cradle.’

107. Growing on = getting nearer to.

108. Weighing = considering.— Youthful season, spring; month—March; day—15th.

110. Presents his fire, shows his rays.

115. The sufferance of our souls, what our souls suffer.

116. Break off betimes, go away at once.

117. Hence, be off.—Idle, where he may lie in idleness. Unoccupied. Co. S.

118. High-sighted tyranny, tyranny with lofty looks.

119. Drop by lottery = fall and die by the chance determination of the tyrant—as accidentally, to all appearance, as if he had drawn lots.—These = these considerations which I have urged.

123. What = why.

124. Other bond (need we).

125. Secret Romans = that of secret Romans.—Secret, men who can keep a secret; modern form *secretive*.

126. Palter, to trifle, babble, equivocate. Low German *palte*, rags; hence also *paltry*. Cf. *Macbeth* (V. viii. 19) :—

‘And be those juggling fiends no more believed,  
That palter with us in a double sense;  
That keep the word of promise to the ear,  
And break it to the hope.’

127. Honesty to honesty engaged = honest men engaged to honest men.

129. **Swear**, used here transitively. — **Cautelous** = suspicious, not to be misled.

130. **Carriions**, carcasses, a contemptuous epithet; Fr. *carogne*, Lat. *carnem*.

132. **Doubt**, from Lat. *dubito*, from *duo*, two. Cf. Ger. *zweifel*, from *zwei*.

133. **Even**, stainless, unblemished, without a flaw.

134. **Insuppressive**, that cannot be kept under or subdued.

135. **To think** = by thinking. — **Our cause** (which is so good), or **our performance** (the resolute way in which we will act in fighting against tyranny), need any oath to keep us up to the mark.

138. **Several** **bastardy**. Each individual drop of blood is to be considered as guilty of a separate (*several*) act of ill-faith, which proves it to be illegitimate.

139. **Particle**. From Latin *particula*, a diminutive of *parts*, a part. The Fr. *parcel* comes from *particella*.

141. **Sound**. There are four words of this spelling in our language. *Sound*, from Latin *sonus*, a sound (Chaucer always writes *soun*); *sound* (= whole), from Latin *sanus* (hence *sanity*, etc.); *sound*, a narrow strait (said to come from O. E. *sund* = *swumd* = what can be swum across); and *sound*, to measure the depth of, from Low Lat. *subundare*, to put under the wave.

142. **Stand very strong**, be very much on our side.

144. **Silver** suggests *purchase* and *buy*. Cl. P. S.

147. **Ruled our hands**, directed or influenced us.

148. **No whit** = in nothing. O. E. *na wiht*, no thing.

150. **Let us not break with him**, let us not communicate our plans to him. In modern English it would have been: 'Let us not break (the matter) *to* him.'

157. **We shall find of him**, that is, in him.

158. **A shrewd contriver**, a clever and mischievous schemer. The original meaning of *shrewd* seems to have been *evil, mischievous*; then *cunning*.

164. **Envy**, malice. Cf. *Merchant of Venice* (IV. i. 10) :—  
 ‘Carry me out of his envy’s reach.’

165. **Limb**. From O. E. *limpan*, to belong. The *b* is intrusive, and probably is a survival from the old plural *limbru*. So *lamb* from *lambru*.

169. **Come by** = come at, get possession of; still in use.

175. **Subtle**, a contraction of *subtile*, from Latin *subtexi-lis*, finely woven, from *texo*, I weave.

180. **Purgers**, purifiers of the land from tyranny. Cf. ‘Pride’s Purge’; that is, the clearing out of the Long Parliament by Colonel Pride.

187. **Take thought**, fall into a melancholy state, become subject to care. Cf. 1 Samuel ix. 5: ‘Let us return; lest my father leave caring for the asses, and *take thought* for us.’ And *Hamlet* (IV. v. 188) :—

‘*Thought* and affliction, passion, hell itself  
 She turns to favor and to prettiness.’

188. **That were much he should**. It would be a hard thing for him to do.

190. **There is no fear in**, we need not be afraid of, etc. Here *fear* is used in the *objective*, not in the *subjective* sense.

196. **Quite (away) from**. Cf. *King John* (IV. i.) :—

‘I am best pleased to be from such a deed.’

— **Main opinion**, strong opinion.

197. **Fantasy**, imagination; now shortened into fancy.

— **Ceremonies**, religious rites.

198. **Apparent prodigies**, prodigies which are *appearing*. Here the participle ending *ent* (= Lat. *ens*) has its real force.

200. **Augurers** (more commonly *augurs*), soothsayers — a kind of prophets who judged of coming events by the notes and flight of birds, the behavior of the sacred chickens while pecking their corn, etc. From Lat. *avis*, a bird.

203. O'ersway. Persuade him over to a different course.  
204. Unicorns betrayed with trees, etc. These devices are described by Pliny. The unicorn (rhinoceros, or rather monoceros) was taken by the hunter running behind a tree, against which the animal rushed violently, and his horn stuck in the tree. A mirror was placed before the bear; and while he gazed on it, the hunter was enabled to take surer aim. Elephants were betrayed into holes slightly covered over.

206. Toils, nets, traps, pitfalls. From Fr. *toile*, cloth; from Lat. *tela*, a web, from *texo*, I weave.

212. There. At Cæsar's house, not at the Capitol.

213. Uttermost is a comparative + two superlatives. *Utter*, the comparative of *ut* or *out*; and *ema*, an old superlative, with *ost*. Cf. *uppermost*.

216. Who = because he. Cf. *Lear* (V. iii. 48). — Rate (from Lat. *reor, ratus, reri*, to think) is used also by Shakespeare in the sense of *to value*. Here it means *to blame* or *chide*.

218. By him. By his house.

220. Fashion him. Shape him to our purposes.

224. Fresh and merrily. In a case like this, only the latter adverb has the adverbial termination.

225. Put on, betray.

227. Formal constancy, dignified or befitting self-possession.

235. Commit. Often used by Shakespeare in the sense of *entrust*. Thus, *Midsummer Night's Dream* (II. ii.): 'Commit yourself into the hands of one that loves you not.'

237. Ungently, unkindly.

238. Yesternight, last night; Scotch yestereen = yester-evening.

240. Across, folded.

245. Yet . . . yet = still . . . still.

246. **Wafture**, waving. *Wave* is also used by Shakespeare as = to beckon. From *wave* comes *waft*; as from *drive*, *drift*; *rive*, *rift*, etc.

253. **Shape**, personal appearance.

254. **Condition**, temper, disposition.

255. **Dear my lord** = my dear lord; not an uncommon transposition. Dr. Abbott, sect. 13, says: 'The possessive adjectives, when unemphatic, are sometimes transposed, being readily combined with nouns, like the Fr. *monsieur, milord*.' And he gives: 'Good my brother,' 'sweet my mother,' 'poor our sex,' 'good your highness,' 'goód my girl.'

259. **Come by it**, be restored to health.

261. **Physical** = belonging to physic; that is, hygienic—tending to health.

263. **Dank**, a form of *damp*.

264. **Wholesome**, from *heal*, and connected with *health*, *healthy*, etc.

265. **Contagion** = infection, pestilence. So Shakespeare speaks of 'contagious fogs,' 'contagious breath,' etc.

266. **Rheumy**, tending to colds, catarrh, rheumatism, etc. — **Unpurgèd** = unpurified.

268. **Sick offence**, cause of harm.

271. **I charm you**, I beseech you by charms. *Charm* comes through Fr., from the Lat. *carmen*, a song. Milton hence uses it in its literal sense when he speaks of 'the charm of early birds.'

275. **Heavy** with sorrow.

276. **Had resort to**, come to visit.

283. **Sort**, in some degree, in a kind of way. — **Limitation**, within certain bounds.

285. **In the suburbs** = not in your heart, not in the centre.

296. **Fathered**. A past participle made out of a noun. Cf. *landed*, *talented*, *broad-acred*, etc.

298. Have made strong proof of my constancy, have put my strength of will to a severe proof. 'His wife Portia was the daughter of Cato, whom Brutus married being his cousin, not a maiden, but a young widow after the death of her first husband, Bibulus, by whom she had also a young son called Bibulus, who afterwards wrote a book of the acts and gests of Brutus, extant at this present day. This young lady being excellently well seen in philosophy, loving her husband well, and being of a noble courage, as she was also wise: because she would not ask her husband what he ailed, before she had made some proof by herself: she took a little razor, such as barbers occupy to pare men's nails, and, causing her maids and women to go out of her chamber, gave herself a great gash withal in her thigh, that she was straight all of a gore blood: and incontinently after a vehement fever took her, by reason of the pain of her wound. Then perceiving her husband was marvellously out of quiet, and that he could take no rest, even in her greatest pain of all, she spake in this sort unto him: "I being, O Brutus," said she, "the daughter of Cato, was married unto thee, to be partaker with thee of thy good and evil fortune. Now for thyself. I can find no cause of fault in thee touching our match: but for my part, how may I show my duty towards thee and how much I would do for thy sake, if I cannot constantly bear a secret mischance or grief with thee, which requireth secrecy and fidelity? I confess that a woman's wit commonly is too weak to keep a secret safely; but yet, Brutus, good education and the company of virtuous men have some power to reform the defect of nature. And for myself, I have this benefit moreover, that I am the daughter of Cato, and wife of Brutus. This notwithstanding, I did not trust to any of these things before, until that now I have found by experience that no pain or grief whatsoever can overcome me.'"

304. **Partake** = part take.

306. All my engagements, all I am pledged to others to do. — *Cónstrue*, explain.

307. The charáctery of, the marks or lines of thought traced. From Gr. *charactēr*, a mark engraved; from *charasso*, I engrave.

310. Caius Ligarius, a mortal enemy of Cæsar's.

312. Vouchsafe, deign to accept.

314. Wear a kerchief, badge of a sick person. *Kerchief* is from Fr. *couvrir*, to cover, and *chef*, the head.

320. Discard my sickness. Ligarius throws off his kerchief. *Discard*, originally, to throw useless *cards* out of the hand.

322. Exorcist. The general meaning attached to this word is one who lays spirits. Shakespeare always uses it in an opposite sense, one who raises them.

323. Mortified spirit, the spirit that was dead within me.

326. Whole, quite well.

330. To whom = to him to whom. — Set on your foot = lead on.

## SCENE 2

1. Nor heaven nor earth have been. Shakespeare generally uses the singular, but sometimes the plural with *nor, nor*.

5. Present = immediate.

6. Success, good fortune. *Success* (from Lat. *succedere*, to come after) means literally *issue* or *result*. Shakespeare has both the phrases *bad success* and *good success*.

11. Ne'er looked but on my back; that is, they had not the daring to confront me.

13. I never stood on ceremonies, I never attached any importance to religious signs, such as those seen and reported by augurs.

21. Drizzled blood. In *Hamlet* (I. i. 117) we find 'dews

of blood.' *Drizzle* seems to be a continuative from *drip* (whence also *dribble*). Cf. *turn*, *trundle*; *wade*, *waddle*; *shove*, *shuffle*, etc.

22. **Hurtled**, clashed, as with weapons coming heavily together.

25. Use, custom, usage, ordinary occurrence.

27. Whose end = the end of which. The subjective genitive *whose* is employed for the objective genitive.

31. **Blaze forth**, proclaim in the sky. Delius says the word here has two senses. From O. E. *blaese*, a torch; from *blaesan*, to blow. Hence also *blazon*, to trumpet forth. Another form seems to be *blare*. Cf. *chair* and *chaise*; *rear* and *rise*.

39. **Entrails**. Fr. *entraîles*, from Gr. *entera*, intestines.

49. **Consumed in confidence** = used up in rashness.

67. **Afeared**, afraid. Both forms are found in Shakespeare. — **Graybeards**, the senators; word used in a contemptuous sense.

71. The cause is in my will. 'Stat pro ratione voluntas.'

75. **Stays**, keeps, detains. *Stay* is generally in Shakespeare an intransitive verb; but he frequently makes it transitive, in the sense of *to keep from falling*, *to keep back* *to detain*, etc.

76. **To-night**, said of the night just past.

89. **Cognizance**, a heraldic emblem worn by the members of a particular family or party. In a technical sense, 'tinctures' are the metals, colors, and furs of heraldry.

91. **Exound**, a form of *expone* (from Lat. *expono*, I explain), by the addition of *d*. Cf. *sound* from Lat. *son-us*.

93. **And know it now**: 'and' here = and therefore. *Know* is in the imperative mood. — **Concluded** = determined or resolved.

96. **A mock**, a jibe, a piece of ridicule or derision.

97. **Apt to be rendered**, likely to be made.

103. **Proceeding** = to your political life or career.

104. **And reason to my love is liable**, my reason is under control of, and subservient to, my love.

108. **Publius**, perhaps the nephew of Mark Antony.

110. **Stirred** = up, out of bed.

119. **I am to blame**, I ought to be blamed.

128. **That every like is**, etc., that things which look like one another are not the same. Caesar said *like friends*, and Brutus regrets that they are not really friends. The adjective *like* is used as a noun. Cf. *Measure for Measure* (II. iv.) :—

‘Say what you can, my *false* o’erweighs your *true*.’

(See Abbott, sect. 5.)

129. **Yearns**, grieves. Probably from O. E. *yrnian*, to grieve. It is frequently confounded with *yearn*, to long for, which comes from *geornian*, and which we find in Genesis (xlivi. 30) : ‘His bowels did yearn upon his brother.’ Shakespeare *always* uses the word in the sense of *to grieve* or *vex*; and in the old edition it is spelled *ern* or *earn*.

### SCENE 3

7. **Security** = freedom from care, false confidence. The word comes from the Lat. *sine curâ*, without care. *Sine* is shortened into *se*, and this gives the adjective *securus*, which originally had the subjective sense of ‘free from care,’ not the objective modern sense of *safe*. The two meanings are well illustrated in a line of Ben Jonson’s :—

‘Men may securely sin, but safely never.’

— **Gives way to conspiracy**, allows conspiracies to be formed, makes room for them.

8. **Lover** = friend.

12. **Emulation**, jealous or malicious rivalry. Cf. *Troilus and Cressida* (II. ii.) :—

‘Whilst emulation in the army crept.’

14. **The Fates**—Clotho, Lachesis, and Atropos—divinities of the unavoidable. — **Contrive**, hatch plots.

#### SCENE 4

Brutus has in the meantime told the secret of the conspiracy to his wife, who is distracted by the possession of it. She sends off the errand-boy without having first given him any message.

6. **Constancy**, firmness of purpose, of which she had boasted to her husband.

18. **Bustling rumor**, noise of tumult. *Rumor* is here used in its primary sense of *noise*.

20. **Sooth**, in sooth; lit. in truth, from O. E. *sodh*, true.

31. **Know'st thou**. ‘Thou’ towards strangers who were not inferiors was an insult. ‘If thou *thou'st* him thrice, it shall not be amiss’ (*Twelfth Night*, III. ii.) is the advice given to Sir Andrew Aguecheek when on the point of writing a challenge. — **Harm's intended** = that is intended. Cf. the expression, ‘We speak that we do know, and testify that we have seen.’

37. **Void** = open.

42. **Brutus hath a suit**. This is said to lull any suspicions that the boy might be disposed to form from the strange conduct of Portia.

45. **Merry** had a wider sense in Shakespeare's time. An ordinary compliment was, ‘God rest you merry.’

#### ACT THIRD

#### SCENE 1

The murder of Cæsar took place in the Curia of Pompey, not in the Capitol. But this historical error was a time-honored one in England.

3. **Schedule**, a small leaf of paper. From Lat. *schedula*, the diminutive of *scheda*, a strip of papyrus.

4. **O'er-read**, read and attentively consider.

8. **Ourselv**. *Self* is here a noun. It is used for *myself* in Shakespeare by persons of high rank. Cf. *Richard II.* (I. iv.):—

‘We will ourselv in person to this war.’

— **Served** = attended to.

10. **Sirrah**. Dr. Schmidt remarks that this word is never found in the plural, and that it is ‘a compellation used in addressing comparatively inferior persons.’ **Give place** = make room, get out of this place.

18. **Makes to Cæsar**, advances towards him. Cf. Sonnet LX. i. :—

‘As the waves make towards the pebbled shore.’

19. **Sudden**, quick in execution. Cf. *King John* (IV. i.), ‘Therefore I will be sudden and despatch.’— **Prevention**, for Casca was to strike first. Shakespeare uses *prevent* (Lat. *prevenire*, to come before) in its primary and literal sense, as we find it in the Prayer-book, ‘Prevent us, O Lord, in all our doings.’ Cf. *Hamlet* (II. ii. 305), ‘So shall my anticipation prevent your discovery.’ And in this play (V. i. 103).

21. **Cassius or Cæsar**, etc. = Neither Cassius nor Cæsar shall ever turn back alive. Either Cassius or Cæsar shall never return alive. Cl. P. S.

23. **Constant**, steady, firm in mind.

28. **Presently** = now or immediately. But Shakespeare also uses it in the modern sense of *shortly, soon*.— **Prefer**, present.

29. **Addressed** = ready.

30. **Rears**, raises. The word is a form of *raise*. Cf. *chair, chaise*; O. E. *isen, iron*; *use, enure*, etc. The phenomenon of

*r* changed into *s* is still more common in Latin, as *gero*, *gessi*; *uro*, *ussi*; *arbor* and *arbos*, etc. The most usual meaning in Shakespeare is that here.

36. **Couchings**, humiliating and cringing attitudes, prostrations. Shakespeare also uses it in the sense of to 'fawn in order to obtain something.'

38. **Pre-ordinance and first decree**, what has been ordained and decreed since the creation of man.

39. **Law of children** = mere childish caprices. — Be not (so) fond, do not be so foolish as.

42. **With** = by. This is a very frequent use of *with* in Shakespeare. Thus in *Much Ado* (V. i.) 'We had our two noses snapped off with two old men;' and in *Twelfth Night* (I. v.), 'I saw him put down with an ordinary fool.' And such phrases as 'Backed with France,' 'Torn to pieces with a bear,' and 'Marred with traitors.'

43. **Low-crooked**, bending low.

47. **Know . . . satisfied**.

'Know Cæsar doth not wrong : nor without cause  
Will he be satisfied.'

Ben Jonson gives us another version of this passage— 'Many times he [Shakespeare] fell into those things could not escape laughter: as when he said in the person of Cæsar, one speaking to him, "Cæsar did never wrong but with just cause." ' Again, in the Induction to *The Staple of News*, Jonson makes *Prologue* say, 'Cry you mercy, you never did wrong but with just cause.' It was somewhat invidious and ungracious in Jonson to publish such a comment after Shakespeare's death, and many years after the publication of the play, *in which no such passage appears*. It may have been altered, or the blunder may have been that of a player when Jonson happened to be in the theatre. Gifford supposed Shakespeare to have originally written the passage thus:—

'If thou dost bend, and pray, and fawn for him,  
I spurn thee like a cur out of my way.'

*Met.* Cæsar, thou dost me wrong.

*Cæs.* Cæsar did never wrong but with just cause.'

The passage, as it now stands, Gifford set down as the 'botchery' of the players, and it wanted, he said, both congruity and poetry. It is extremely improbable that the players should have made any such alteration, Jonson's criticism not being published before 1623, and there is in reality no incongruity in the passage. Cæsar asks what is amiss that he must redress, upon which Metellus comes forward. Cæsar then interrupts him, and assuming that Metellus wished to sue on behalf of his brother, who had been banished, he spurns him away; adding

'Know Cæsar doth not wrong: nor without cause  
Will he be satisfied.'

51. **Repealing** (Lat. *re*, back, and *appello*, I call) = recalling from exile, a very frequent meaning in Shakespeare. Cf. *Two Gentlemen of Verona* (V. iv.):—

'Repeal thee home again.'

54. **Freedom of repeal** = liberty to come back, permission for Publius Cimber's recall from banishment. *Freedom* is here used in the sense of *franchise* or *warranted right*.

57. **Enfranchisement**, recall from banishment. Generally used by Shakespeare in the sense of *release from prison or slavery*, or of *recall from exile*.

58. **Well moved** = easily persuaded. — **As** = such a one as.

59. **If I could pray to move**, if my prayers could have influence over others. If I could pray others to move from their purpose, as you do. Cl. P. S.

61. **Resting** = not subject to motion or change.

65. **One in all.** The pole or northern star.

67. **Apprehensive,** of quick intelligence. Shakespeare never uses it in the modern sense of *fearful*. Sometimes it means *imaginative*.

69. **Holds on his rank** = keeps his place, and hence is firm in his purpose.

70. **Unshaked of motion,** unshaken in his motion.

71. **This** = this case.

74. **Olympus.** The eastern part of the great chain of mountains which formed the northern boundary of ancient Greece. The extreme eastern part was more specifically called Olympus. Its shape was that of a blunt cone, about 9,700 feet high, and covered with perpetual snow. It was the chief seat of the gods.

75. **Bootless kneel,** kneel to no purpose. The word *bootless* is connected with the O. E. *betan*, to make good or *bet*; *boot*, to *boot*, *booty*, etc.

76. **Speak, hands.** Casca invokes the aid of his hands to strike a trusty blow.

77. **Et tu, Brute!** = And you too, Brutus! According to Suetonius, Cæsar never uttered a word when the conspirators were despatching him. *Et tu, Brute!* This expression is not in Plutarch, but it occurs in the old play, *The True Tragedy of Richard Duke of York*, on which the Third Part of *King Henry VI.* was founded: ‘*Et tu, Brute, wilt thou stab Cæsar, too?*’

80. **Pulpits**, the rostra, from which the orators addressed the people. These stood in the Forum. They were called *rostra* (beaks), because they were adorned with the beaks of ships and other naval trophies. In III. ii. 65, the phrase *public chair* is used.

86. **Confounded . . . mutiny,** dazed with this uproar or commotion.

91. **Nor to no** = nor to any. The genuine English custom is to make negatives intensify each other; the Latin

idiom is to make them nullify each other. Milton prefers the Latin usage: 'Nor did they not perceive him' = They did see him. But Chaucer has as many as four negatives in one couplet:—

‘He never yit no vileinye ne sayde  
In al his lyf unto no maner wight.’

94. **Abide this deed**, await the consequences of this deed.

98. **As it . . . Doomsday**, the day of doom, or judgment. *Doom* comes from the O. E. *deman*, which gives also *déem* and *dempster* (the old word for *judge*, which is French, from Lat. *jus*, right, and *dico*, I utter).

101. **Stand upon**, attach importance to.

108. **Besmear**. The ordinary function of the prefix *be* is to change an intransitive into a transitive verb, as *dew*, *bedew*; *moan*, *bemoan*; *weep*, *beweepe*. But here it merely intensifies.

114. **Accents** = language.

116. **Pompey's basis**, the plinth, or pedestal, on which Pompey's statue stood.

118. **Knot**, band, because knit together in unity of feeling. *Knit* also gives *net*; but the *k* has dropped from the older form *knet*.

123. **A friend of Antony's**. After Cæsar's assassination, the conspirators, according to Plutarch, retired to the Capitol, whither they were followed by Antony's son.

132. **Resolved** = informed.

137. **Thorough** = through, spelt so when a dissyllable. Shakespeare frequently uses this form for *through*. — **Untrod** state which we have now entered upon.

142. **Satisfied**, convinced.

144. **Well to friend**, as a good friend to our party. Cf. the German *zum Freunde*. Shakespeare frequently uses *to* in this way.

145. A mind, a presentiment.

146. And my misgiving, etc., my presentiment of evil always turns out to be very much to the purpose, and is therefore to be regarded. Cl. P. S. — Still = constantly.

151. Little measure, the size of Cæsar's corpse.

153. Let blood, bled to death, murdered. Shakespeare uses this phrase four times. The most striking passage is in *Richard III.* (III. i.):—

‘Tell him, Catesby,  
His ancient knot of dangerous adversaries  
To-morrow are let blood at Pomfret castle.’

— Rank, quite diseased, and therefore requiring blood letting.

158. Ye . . . you. *Ye* is the usual nominative, and *you* the objective, in older Eng. Dr. Abbott says, sect. 236, ‘*Ye* seems to be generally used in questions, entreaties, and rhetorical appeals.’ But, if an unaccented syllable or an unemphatic pronoun is wanted, *ye* is used.

159. Reek. O. E. *rec.* The Low-German form of the High-German *Rauch*. So Edinburgh is called ‘Auld Reekie,’ and the capital of Iceland, ‘Reikiavik’ = Smoke Town.

160. Fulfil your pleasure, do what you will with me. Were *I* to live a thousand years.

161. Apt to die, fit for death, ready to die.

163. By (= beside) Cæsar. — By you, the means of his death.

172. The first **Fire** is a dissyllable; the second a monosyllable. — Pity (drives out) pity — pity for Rome causes us to have no pity towards her enemy.

176. In, into our hearts. *In* in older Eng. was frequently used for *into*, and is so still in Lancashire, and in such phrases as ‘He threw it in the well.’

178. Voice shall be as strong, opinion shall have as much weight.

180. **Appease**, from Fr. *appaiser*; Lat. *pax*, peace. The Lat. verb *pacare*, to bring to peace, gives the Fr. *pay-er*, to pay; the original meaning being, that by payment the creditor is brought to a state of peace.

182. **Deliver**, tell.

193. **Conceit me**, think that I am. *Conceit* is never used by Shakespeare in the modern sense. He uses it with four meanings: *conception*, *invention*, *mental power*, or *parts*. So, in still older English, 'Dan Chaucer is a conceited clerk' = an educated person (clerk) of great ability.

197. **Dearer**, more keenly or acutely. Shakespeare uses the adjective *dear* of disagreeable feelings also. Cf. *Love's Labor's Lost* (V. ii.):—

‘Deafed with the clamor of their own dear groans.’

203, 204. **Close in terms** = come to terms. Cf. the ordinary phrase, 'To close with.'

205. **Bayed**, brought to bay, as a hunted creature by hounds.

207. **Signed**, marked by wounds. — **Spoil** appears to be a technical term for the division of the prey after it has been taken. — **Lethe**. Delius supposes that, as Shakespeare elsewhere uses Lethe for one of the rivers of the infernal world, he here applies the term to the blood as the stream or river of death. But he may have derived it from the Lat. *letum*, death. Pope reads *death*.

208, 209. **Hart . . . heart**, a play upon words, called by Coleridge a miserable quibble.

214. **Modesty**, moderation.

217. **Pricked in**, marked amongst. The ceremony of pricking is still used in nominating sheriffs.

219. **Therefore** = for that purpose.

222. **Upon** (the strength of) **this hope**.

224. **Savage**. From Fr. *sauvage*; low Lat. *silvaticus*; Lat. *silva*, a wood. Spenser always writes *salvage*. The

great forests in the valley of the Amazon are called *Selvas*.

225. **Regard**, consideration, capable of favorable consideration.

231. **In the order of**, etc., in the regular course of the ceremonies which follow each other in order during the funeral.

236. **Utter**, a verb from *out* or *at*. There are very few verbs in the English language formed from particles by suffixes. Such particles cling most usually to other verbs, as *doff* (= do off), *don* (= do on), *dout* (= do out), etc. — **By your pardon**, with your leave.

242. **True rites** = genuine and usual rites.

244. **Fall**, happen. The more usual form is *befall*. Shakespeare sometimes drops the *be*, while he employs the verb as having the force of that prefix.

258. **In the tide of times**, since the tide of time began to flow. The original meaning of *tide* was *time*; and it is the Low-German form of the High-German *Zeit*. It was afterwards appropriated to the regular flow of the sea. Shakespeare sometimes uses it in its older sense. Cf. *King John* (III. i.): —

‘Set

Among the high tides in the calendar.’

261. **Ope** = open.

265. **Cumber**, lie heavy on, and vex.

270. **All pity (being) choked**. — **With custom** = by the usualness. — **Fell** = fierce or savage.

262. **Até**, the goddess of mischief. ‘Where did Shakespeare get acquainted with this divinity, whose name does not occur, I believe, in any Latin author?’ (Craik.) In the Greek tragic writers she is the goddess of vengeance. She is four times mentioned by Shakespeare.

274. **Havoc**, from Welsh *hafog*, destruction; to cry havoc meant that no quarter was to be given to a vanquished

enemy. The word is by some said to be connected with *hafoc*, O. E. for hawk.—**Let slip**, as hounds are slipped from the leash. In an old book on the Art of Hunting (*Art of Venerie*) this sentence occurs: ‘We let slip a greyhound, and we cast off a hound.’—**Dogs of war**. In the prologue to *Henry V.*, Shakespeare calls ‘famine, sword, and fire’ the hounds of war.

276. **Groaning for burial**. It is not an uncommon thing in some parts of the country still to say of a corpse which begins to show signs of decomposition that ‘it calls out loudly for the earth.’ Cl. P. S.

284. **Passion**, deep grief, sorrow.

285. **Beads**. The word comes from O. E. *biddan*, to pray. Hence the old phrase ‘bidding his beads’ = saying his prayers. Hence also *bedesman*, *beadle*, etc.

290. **No Rome of safety**. Play upon the word *room* and the pronunciation of *Rome*.

293. **The market-place** — the Forum Romanum, which occupied the low ground extending from the Capitoline Hill towards the low ridge of the Velia. Co. S.

294. **Take**, look upon or think of.

## SCENE 2

1. **Satisfied** = have satisfaction and good reasons for the assassination of Cæsar.

10. **Severally** = separately.

11. **Is ascended**. Verbs of motion in Shakespeare’s time were construed with the verb ‘to be,’ not with the verb ‘to have.’ Cf. V. iii. 25 of this play. Shakespeare writes ‘is escaped,’ ‘is entered into,’ ‘are marched up,’ ‘is rode,’ ‘is stolen away,’ ‘am declined.’ (See Abbott, sect. 295.)

13. Brutus was a Stoic, and disdained popular arts. He was brought up by his uncle Cato in the old austere Roman manner. He neither showed emotion nor cared to excite it. It was said of him that, in speaking Greek, he preferred the

brief, compressed (Laconic) mode of the Lacedemonians. This speech is quite in that character. — **Lovers**, friends.

16. **Censure** me, judge my acts. In most instances in Shakespeare the noun *censure* means simply *opinion*, and the verb simply *to estimate*. In very few passages has it the modern meaning of *blame*.

17. **Awake your senses** = keep your ears on the watch (= *wake*).

27. **There is**. A plural noun or nouns with a singular verb is very common in Shakespeare. But, in fact, *es* was a plural in Old English; it was the plural of verbs in the Northern Dialect. Trevisa (writing in the 14th century) mentions that the English language was 'a-deled a thré' — that is, into three dialects, the Northern, the Midland, and the Southern. The Northern formed the plural of its verbs in *es*; the Midland in *en*; and the Southern in *eth*.

39, 40. **The question**, etc. How and why he was assassinated is formally explained and registered in the Capitol. — **Extenuated**, lessened. (From Lat. *extenuo*, I make thin.)

41. **Offences enforced**, his sins too glaringly exposed, or exaggerated.

59. **Grace**, honor.

62. **Not a man depart**. 'This optative use of the subjunctive, dispensing with *let*, *may*, etc., gives great vigor to 'he Shakespearian line.' (Abbott, sect. 365.) And he quotes *Othello* (I. ii.): —

'Judge me the world.'

65. **Chair**, the rostra or 'pulpit' from which Brutus had just spoken.

67. **Beholding** = beholden, indebted. The form *beholding* is found in Shakespeare nineteen times; but *beholden* not once (except in two quarto editions of one play — the play of *Richard III.*).

76. **To bury Cæsar**. As when Shakespeare talks of

Cæsar's 'doublet,' the clock striking, etc., so here he uses the customs of his own country. In Rome, bodies were burned.

79. **So let it be with Cæsar**; that is, let Cæsar's goodness be buried with him.

82. **Answered, atoned for.**

89. **Brutus is an honorable man.** Antony constantly brings this statement of *opinion* regarding Brutus's character opposite to the statement of some *fact* favorable to Cæsar; and thus prepares the way for lessening and at length destroying the value of it.

91. **The general coffers, the public treasury.**

93. **When that.** *So, as, and that* were used as suffixes to interrogatives for the purpose of turning them into relatives. Thus *whoso, whereas, when that*. In the same way we have *if that, though that, lest that*, etc. (See Abbott, sect. 287.)

97. **The Lupercal** was a cave in which Romulus and Remus, according to tradition, were found. In this passage, 'on the Lupercal,' means 'on the Lupercalia' = during the feast of, etc.

122. **And none so poor to do him reverence,** 'And (there is) none to do him reverence/so poor (as himself).' (Craik.) But the meaning given by Delius is, 'And even the poorest man thinks himself too good — too superior — to show him any respect.'

129. **Than I will wrong.** The construction requires *than to do wrong*.

130. **Parchment.** From Lat. *Pergamena* (*charta, paper*), from Pergamus, in Asia Minor, where it was invented.

132. **Testament.** Lat. *testamentum*, from *testis*, a witness. The phrase *will and testament* is one of those double phrases — composed of English and Latin words — such as *assemble and meet together, dissemble nor cloak, aid and abet, nature and kind, hunting and venery*, etc.

133. **I do not mean to read.** Here Antony excites their curiosity ; and thus, unconsciously to themselves, makes his hearers desirous of his friendship.

138. **Bequeath.** The transitive verb from the intransitive *quoth*. The noun from it, *bequest*, seems to have taken its ending under Latin influence, probably from some confusion with *quest* (from *quæro*, I seek).

139. **Issue** = children.

152. **I have o'ershot myself.** I have gone too far.

154. **Whose daggers.** Here he calls up a strong and visible image of the actual stabbing, in order to excite disgust. The Fourth Citizen is by this time quite conquered.

169. **Bear back** = press back.

174. **He overcame the Nervii.** This battle was fought 57 B.C. It was perhaps the most desperate fight in which Cæsar was ever engaged. The Nervii—according to Plutarch, ‘the stoutest warriors of all the Belgæ’—lived in French Flanders and Hainault in Belgium. Plutarch adds, ‘They were all in a manner slain in the field.’ Antony thus appeals to the Romans’ love of conquest and military fame.

180. **As rushing** = as if rushing. — **To be resolved** = to be informed if it were *Brutus* who, etc.

193. **Flourished** = triumphed. Schmidt explains it as meaning ‘brandished a sword.’ But it simply means ‘to thrive and be prosperous,’ while the rest of the state had ‘fallen down.’

185. **Dint** = impression. The primary meaning is a *stroke*; the secondary, *an impression of a blow*.

198. **Marred** = hacked, mangled.

205. **About!** Let us be off.

210. **Good friends.** Antony now restrains them for a little, that he may make their rage greater.

217. **I am no orator.** Brutus had spoken in a stiff and formal manner; Antony’s speech was the merest talk—the art which conceals art.

221. **Wit** = ability. The earliest meaning is simply knowledge, or the power of knowing. Hence the senses were called the *five wits*. See *Romeo and Juliet* (I. iv.). Then it came to mean internal sense, as in *Much Ado About Nothing* (III. v.): 'His arts are not so blunt.' Sometimes it means in Shakespeare the *imaginative faculty*, as in *Midsummer Night's Dream* (IV. ii.): 'It is past the wit of man to say what dream it was.' Or it means *common-sense*, as in *Two Gentlemen of Verona* (IV. iv.): 'If I had not had more wit than he.' And so the word has gradually narrowed down to its modern meaning.

223. **Right on** = in a straightforward way.

243. **Seventy-five drachmas**, about \$11.

250. **On this side Tiber.** Cæsar's gardens and pleasure grounds were on the Janiculan Mount, on the farther side of the Tiber, not on the side on which the Forum stood, where Antony's speech was delivered. North's Plutarch led Shakespeare wrong.

252. **To walk abroad** (in). Cf. 'Arrive the point proposed,' I. ii. 112.

267. **Upon a wish**, as soon as I have wished him.

### SCENE 3

2. **Charge my fantasy** = fill or burden my imagination.

3. **Forth** = out of.

9. **Directly** = straightforwardly.

12. **You were best**, it were best for you. The old phrase, 'Me were better,' which was = 'It were better for me,' was mistakenly changed into 'I were better.' And then 'You were better' and 'You were best' were introduced. In the same way, the modern 'If you please' is not always seen to be = 'If it please you.'

18. **You'll bear me a bang for that**, I owe you one, or you will have a clout from me for that.

24. For your dwelling, tell us where you live.
34. Turn him going, send him 'to the right about.'

## ACT FOURTH

## SCENE 1

The real scene of the meeting was not Rome, but an islet in the Reno, near Bologna, about 300 miles north from Rome.

6. Damn him, condemn him to death. Cf. P. S.
12. Slight, unmeritable = insignificant and undeserving. The word *unmeritable* is found in only one other place in Shakespeare, *Richard III.* (III. vii.).
14. Three-fold world, Europe, Asia, and Africa.
15. So you thought him fit to have a share in the empire.
17. Proscription. In this proscription there were put to death 2,000 knights and 300 senators.
27. Graze in commons. *In* is frequently used by Shakespeare for *on*. Cf. *Measure for Measure* (IV. ii.): 'There is written in your brow honesty and constancy;' and *Troilus and Cressida* (IV. ii.): 'Would he were knocked in the head.'
30. Appoint, order, assign. Cf. the phrase 'Armed and appointed will' frequently used by Shakespeare. — Provender = *præbenda*, from Latin *præbēre*, to furnish, through the Fr. *provender*.
31. It, used contemptuously.
32. To wind, turn, wheel round.
33. His corporal motion = the motion of his body.
34. Taste, sense.
37. Abject orts and imitations. *Abject*, in the literal Latin sense, *cast away* (from *abjicere*, to throw away). *Ort* is a word that occurs four times in Shakespeare. 'It is a

compound word, made up of Old Dutch *oor*, cognate with O. E. *or*, signifying *without* or *out*, and Dutch *eten*, cognate with Eng. *eat*. It means *what is left in eating*, an *out-morsel*, so to speak.'—Skeat.

38. **Staled** = made common.

39. **Begin his fashion**, are the beginning of a new fashion to him.

40. **Property**, mere appendage, a piece of stage furniture. A property-man is one who has the charge of the appendages about a theatre.

42. **Levying powers**, raising troops.—**Make head**. Shakespeare uses the phrases *raise head*, *make head*, and *gather head*, for *to collect an army*.

44. **Stretched out** = to the utmost.

46. **How**. The verb *consult*, upon which *how* depends, must be extracted from *sit in council*.

47. **Answerèd**, met.

48. **At the stake**, as a bear or bull that is baited by dogs.

51. **Millions of mischief**. So Shakespeare has 'a million of manners' (*Two Gentlemen of Verona*, II. i.): 'a million of beating,' and we speak of *the million*, for *the multitude*.

## SCENE 2

7. **In his own change** of disposition towards me.

12. **Regard and honor** towards you.

13. **Doubted**, suspected.

14. **Resolved** = informed.

16. **Familiar instances**, signs, tokens, or marks of familiarity.

23. **Hot at hand**, hard to be curbed or held in.

25. **Should endure** = come to endure.

26. **They fall** = let fall. Shakespeare frequently uses *fall* as a transitive verb.—**Jade**, a worthless or ill-trained horse.

27. **Sardis**, once the capital of Lydia, stood at the foot of Mount Tmolus, on the river Pactolus. It is now a heap of ruins.

40. **Sober form**, unruffled countenance. Shakespeare frequently uses *form* for *behavior*.

41. **Be content**, calm yourself.

42. **Griefs** = grievances.

45. **Wrangle**, a continuative from *wring*. *Wring* has, as an old past participle, the adjective *wrong*.

46. **Enlarge** = dwell upon them at large, state this to me in full.

48. **Charges**, divisions, troops the commanders have charge of.

49. **A little from** = away from.

### SCENE 3

1. **That you have wronged me.** The opening of this quarrel scene — one of the poet's most magnificent efforts — was suggested by North: 'The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person, that had been a prætor of the Romans, and whom Brutus had given charge unto. . . . Now, as it commonly happeneth in great affairs between two persons, both of them having many friends and so many captains under them, there ran tales and complaints betwixt them. Therefore, before they fell in hand with any other matter, they went into a little chamber, and bade every man avoid, and did shut the doors to them. Then they began to pour out their complaints one to the other, and grew hot and loud, earnestly accusing one another, and at length fell both a weeping.'

2. **Noted**, put a mark or stigma upon, branded with disgrace.

4. **Praving on his side**, taking his part.

5. **Slighted off** = put aside with easy contempt.  
 8 **Nice**, trifling, petty, insignificant. — Bear his comment, be animadverted on. (See Abbott, sect. 356.)  
 10. **Condemned to have**, condemned for having. — An **itching palm**, a greedy desire for money. Cf. *Troilus and Cressida* (II. i.): —

‘ My fingers itch ’ (to strike).

11. **Mart**, make traffic of. *Mart* is a contracted form of *market*.

20. **What villain**, who of those that touched his body was such a villain that he stabbed for any other motive than justice? Cl. P. S.

30. **To hedge me in**, to put me under restraint.

32. **Go to**, an exclamation of impatience, like our familiar phrase, Get out!

36. **Have mind upon your health**, take care of yourself; I shall have to attack you.

39. **Choler**, anger. From Gr. *cholē*, bile, adjective *choleric*. Hence, *melancholy* = black bile. The disease called *cholera morbus* was supposed to be a derangement of the biliary organs.

44. **Budge**, flinch from my resolution.

45. **Observe you**, be always watching and adapting myself to your caprices.

46. **Testy** = fretful. From O. Fr. *teste*, the head; from Lat. *testa*, a jar. Cf. the Eng. *heady*, for rash.

47. **Venom of your spleen**, the poison of your anger. *Venom*, from Lat. *venenum*, poison. *Spleen*. The old writers on physiology made the spleen the seat of the passions and emotions.

52. **Vaunting** = boasting. From Low Lat. *vanitare*, from *vanus*, empty.

75. **Indirection**, unfair or dishonorable means. Cf. the

use of *directly* (= straightforwardly) in I. i. 12, and III. iii. 9. Cf. also Polonius's statement in *Hamlet* (II. i. 66) :—

‘By indirections find directions out.’

80. **To lock** = as to lock. — **Rascal** = literally the scrapings and refuse of anything. Said to come from the Icelandic *raska*, to scrape. A rascal in Shakespeare's time also meant a *lean deer not fit to hunt or kill*. — **Counters** here meant money; literally they are round and flat pieces of bone or metal, used in calculations.

84. **Rived**, torn or cleft, instead of *riven*.

97. **Conned by rote**, learnt by heart. *Con* is a form of *ken* and of *kn-ow*. Both come from O. E. *cunnan*, to know; and this word also gives us the words *cunning*, *can*, *knowledge*, etc. *Rote* from Lat. *rota*, a wheel.

101. **Plutus**, the god of riches.

107. **Scope**, free range.

108. **Humor** = a mere passing feeling.

111. **Enforcèd**, struck with violence.

112. **Straight**, at once.

119. **Rash humor** = quick temper.

121. **Over-earnest** = too eager.

131. **Cynic**, snarling or rude fellow. But the term comes from the Gr. *kuōn*, a dog, and was generally applied to the followers of Diogenes, who cultivated rude manners.

133. **His fashion**, manner, a way he has.

134. **I'll know his humor** = I will acknowledge and make allowance for his humor, when he chooses the proper time to exercise it.

135. **Jigging fools**, doggerel rhymesters. ‘In Shakespeare's time a *jig* did not always mean a dance; it sometimes meant a ballad, and the air to which it was sung.’ Cf. *Hamlet* III. ii. 108.

136. **Companion** = fellow. The word is used in a contemptuous sense.

151. Upon = in consequence of. — Impatient . . . grief. Impatience and grief were the causes of her death. There is here a mixture of two constructions.

154. Distract. Shakespeare frequently uses the Latin past participle in its pure Latin form. But we also find English verbs so treated by Shakespeare, as *bloat* for *bloated*; *quit*; *waft*; *wed*; *ingraft* for *ingrafted*. Though Plutarch and numerous other ancient writers give this account of the death of Portia, it is more probable, from the correspondence of Cicero and notices in other works, that she died of a lingering illness after Brutus had left Italy.

165. Call in question, etc., consider the critical position in which we are.

170. Bending their expedition = directing their march on Philippi, a city in Macedonia, founded by Philip, father of Alexander the Great; now called Filibah or Felibejik.

178. Proscriptions. Here a trisyllable; but two lines lower down a quadrисyllable.

191. Once = at some time or other.

194. In art. Cassius had learned as much of this *by study* in the Stoic philosophy as Brutus, but his natural strength of mind could not bear it so composedly.

196. Alive, with the living; they had been talking about the dead.

201. Doing himself offence, doing himself harm. But connect *offence* with *defence* in the next line. *They* will have been, as it were, fighting against themselves; *we* shall be full of the power of defence.

202. Nimbleness. From O. E. *niman*, to take; it therefore means *quickness at taking*. The O. E. adjective was *numol*; and the *b* was introduced between the two liquids *m* and *l*.

203. Of force = of necessity.

205. In a forced affection, not thoroughly well-disposed toward us. *Affection* and *contribution* have both the *-tion* as a dissyllable.

206. **Contribution**, supplies of provisions, etc.

208. **By them**, through their country. But the next *by them* = by their help. — **Make a fuller number up** = obtain reinforcements.

214. **Tried the utmost** = put the most extreme pressure upon them.

221. **Bound in shallows** = hemmed in by shallows.

224. **Ventures**, what we have risked. *Venture* was in Shakespeare's time the technical term for a cargo. So the merchants of Bristol called themselves 'Merchant Adventurers.'

226. **The deep of night**. Twice used by Shakespeare for the middle or stillest part of the night.

228. **Niggard with**, take a scanty allowance of. No other writer has ever used *niggard* as a verb; and Shakespeare has used it so only twice.

241. **Knave** = lad. The word *knave* meant in O. E. simply a *boy*, as *Knabe* still does in High-German. It is often used by Shakespeare as a term of endearment, as in such phrases as *my good knave*, or *good my knave*, *gentle knave*, *my friendly knave*, *my pretty knave*, etc. — **O'erwatched** = wearied out with watching.

242. **Other** = others. (See Abbott, sect. 12.)

251. **Otherwise bethink me**, change my mind.

255. **Much forgetful**. Shakespeare and his contemporaries used *much* with adjectives. We now use it only with participles. We find in Shakespeare *much guilty*, *much sea-sick*, *much ill*, *much sorry*, *much unequal*, *much sad*, etc.

262. **Young bloods** = young people.

267. **O murderous slumber**. Cf. the celebrated passage in *Henry IV.* (Second Part, III. i.): —

'Canst thou, O partial sleep, give thy repose  
To the wet sea-boy in an hour so rude,

And in the calmest and most stillest night  
Deny it to a king ?'

and *Macbeth* II. ii. 35 ff.

268. **Mace**, once used for sceptre.

273. **Left** = left off.

275. **How ill.** 'Brutus boldly asked what he was, a god or a man, and what cause brought him hither? The spirit answered, "I am thy evil spirit, Brutus, and thou shalt see me by the city of Philippi." Brutus, being no otherwise afraid, replied again unto it, "Well: then I shall see thee again." The spirit presently vanished away.' — NORTH'S *Plutarch*.

280. **Stare**, stand on end.

289. **False.** In much the same sense Shakespeare has the phrases *a false gallop*, *false Latin*, *false French*, *false reckonings*, *false strains*, *false trait*, etc.

305. **Set on his powers betimes**, put his troops early in motion.

## ACT FIFTH

### SCENE 1

4. **Battles**, battalions, brigades, or divisions in order of battle.

5. **Warn** = summon or challenge.

7. **Am in their bosoms** = am in their confidence, or know what they are going to do.

8. **Content**, well pleased. — **Could** = would. Cl. P. S.

10. **Fearful bravery**, display. *Fearful* is used by Shakespeare in the subjective sense = full of fear; as well as in the modern or objective sense of *terrible*. — **By this face**, in this manner, by this display.

11. **Fasten in our thoughts**, make us believe.

17. **Even** = level.

19. **Exigent**, emergency, exigency. An adjective for a noun, as frequently happens in Shakespeare.

24. Answer on their charge, attack them when they attack us.

25. Make forth = set out.

33. The posture of, etc., = the direction and force. But Dr. Schmidt suggests *nature*. *Are* is wrong for *is*.

34. *Hybla*. There were three places of the name in Sicily. It was unknown which of them was famed for honey. The bees fed on the thyme which grew on the hills, hence the honey's exquisite flavor.

41. Fawned like hounds. This is based upon Plutarch, 'They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast.'

46. This tongue would have been silenced in death if Cassius's advice had been taken.

48. The cause = the business on which we have come.

51. Goes up, is sheathed.

52. Cæsar's three-and-thirty wounds. Theobald reduced the number of wounds to three-and-twenty, as given by Plutarch, Appian, and Suetonius. As Shakespeare followed Plutarch so closely in details, the higher number is probably a printer's error.

53. Another Cæsar have added slaughter to = another Cæsar (myself) have fallen by the sword of traitors.

58. Strain = race; from O. E. *strynan*, to beget; still in use, but only applied to dogs, horses, etc.

59. Honorable. Adjective for adverb.

60. A peevish school-boy. Octavius was only twenty-one years of age. *Peevish* has generally in Shakespeare the meaning of *childish and thoughtless*.

61. A masker and a reveller. See I. ii. 205, and II. ii. 116.

65. Stomachs, inclination, appetites.

70. As = on. 'As is apparently used redundantly with definitions of time (as *hōs* is used in Greek with respect to

motion). It is said by Halliwell to be an eastern counties' phrase.' (See Abbott, sect. 114.)

75. **Held Epicurus strong**, had great faith in the doctrines of Epicurus. Epicurus (born 342 B.C.) regarded human happiness as the end of philosophy. The *summum bonum* consisted in tranquillity and peace of mind.

77. **Do presage** = that point out the future.

78. **Former** = foremost.

81. **Consorted** = attended.

85. **As** = as if. (See Abbott, sect. 107.)

86. **Canopy**. From Gr. *kōnōpeion*, a covering against a *kōnops*, Gr. for mosquito.

88. **I but believe it partly** = I believe it but partly.

90. **Very constantly**, with the greatest firmness.

104. **Time of life**, natural term of our existence.

105. **Stay** = await. Shakespeare more usually employs *stay* in this sense with *on* or *upon*.

## SCENE 2

1. **Bills**, notes, written directions, general orders.

3. **Set on**, attack.

## SCENE 3

2. **Ensign**, standard-bearer. The word *ensign*, from the Lat. adjective *insignis*, distinctive or well-marked.

4. **It**, the standard-eagle, which he carried.

6. **Advantage on**, instead of *over*.

7. **Fell to spoil**, began to plunder.

8. **Enclosed**, surrounded.

11. **Far off**, probably for *farre*, the old comparative of *far*, and so found in Chaucer, as *nerre* and *derre* are for *nearer* and *dearer*.

19. **With a thought** = quick as thought.

21. **Thick** = dim.

25. His compass, its circular course.

29. Make to him, etc., that are hastening to him.

38. Swore thee, made thee swear. — Saving of thy life = *in saving thy life*. Saving is here the verbal noun, which originally ended in *ung*. It was then written with *ing*, and thus frequently confused with the present participle. Prefixed to this was the old preposition *an* (on), which was pared down to *a* ('While the ark was a preparing'), and then vanished altogether.

41. Be a freeman = earn your freedom by putting me to death.

42. Search, pierce.

51. Change, the ups and downs of fortune.

68. Apt, impressionable.

84. Miscónstrued = misinterpreted.

88. Regarded, respected.

89. This, the act of suicide, is the *part* (=duty) of a Roman.

96. In = into. — Own proper — a tautology. Shakespeare uses *proper* for *own*, as in *Tempest* (III. iii. 60): 'Men hang and drown their proper selves.' There are four instances of the double phrase *own proper*.

101. Breed thy fellow, produce another like thee.

104. Thassos, an island now called Thaso, in the *Ægean* Sea, off the Thracian coast. — The latter touching portion of this grand and truly Roman panegyric is wholly Shakespeare's. The first part is from North: 'So when he was come thither, after he had lamented the death of Cassius, calling him the last of the Romans, being impossible that Rome should ever breed again so noble and valiant a man as he, he caused his body to be buried.'

105. Funerals. Shakespeare uses this word only twice in the plural.

106. It refers to *funerals*.

109, 110. Ere night . . . a second fight. As a matter

of fact, the second battle of Philippi was fought twenty days after the first.

#### SCENE 4

2. What bastard doth not? Who is so base-born as will not?

8. Know me for Brutus. For this use of *for* cf. *Hamlet* (IV. vii. 2) : ' You must put me in your heart for friend ' ; and V. i. 196, where Hamlet talks of Yorick: ' A pestilence on him for a mad rogue! '

12. Only I yield to die, I yield only to die. Cf. this position of *only* with that of *but* in V. i. 88.

32. Is chanced, has happened or fallen out.

#### SCENE 5

13. That noble vessel. Cf. *Winter's Tale* (III. iii.) : —

' I never saw a vessel of like sorrow  
So filled and so becoming.'

And in several passages woman is spoken of as 'the weaker vessel.'

15. List = listen.

42. But labored to attain = labored but to attain.

46. Smatch, tincture. This is the only instance of this word in Shakespeare. The word is probably a form of *smack*. Cf. *bake*, *batch* ; *make*, *match* ; *wake*, *watch*.

59. Lucilius' saying true. Lucilius had said (V. iv. 21, 22) that ' no enemy shall ever take alive the noble Brutus.'

60. Entertain them, take them into my service.

61. Bestow = invest, put to use.

62. Prefer = recommend. Cf. *Cymbeline* (IV. ii.) : ' The emperor's letters should not sooner than thine own worth prefer thee.'

68. He. Dr. Schmidt says that Shakespeare never uses

*save* as a preposition governing the objective, but only as an adverb.

71. **Common good to all.** ‘It was said that Antonius spake it openly divers times, that he thought that of all of them that had slain Cæsar, there was none but Brutus only that was moved to do it as thinking the act commendable of itself; but that all the other conspirators did conspire his death for some private malice or envy that they otherwise did bear unto him.’ — NORTH’s *Plutarch*.

77. **His bones**, his corpse. Shakespeare frequently uses *bones* in this sense.

79. **The field**, the army in the field.

80. **Part** = share.

## EXAMINATION PAPERS

### A

1. Write a short account of the action of the play.
2. Explain and illustrate by quotations the main differences between the characters of Brutus and Cassius.
3. State by whom, of whom, and on what occasions the following lines were uttered :—
  - (a) His coward lips did from their color fly.
  - (b) He is a great observer, and he looks  
    Quite through the deeds of men.
  - (c) Nor airless dungeon, nor strong links of iron,  
    Can be retentive to the strength of spirit.
  - (d) Let's carve him as a dish fit for the gods,  
    Not hew him as a carcass fit for hounds.
  - (e) A woman well reputed, Cato's daughter.
4. Explain and annotate the following words and phrases :  
*To stale with ordinary oaths ; hearts of controversy ; promised forth ; crossed in conference ; the cross blue lightning ; monstrous quality ; the element ; men cautelous ; charactery.*
5. Give six examples of compound adjectives in *Julius Cæsar*.
6. Give some instances of words formed like *rabblement*.
7. What 'sights' were seen in the streets of Rome before Cæsar's death ? Quote some of the lines.

### B

1. Write a short account of Antony's speech over the dead body of Cæsar.

2. What were (a) the political and (b) the private reasons for the murder of Cæsar?

3. State by whom, of whom, and on what occasions the following lines were uttered:—

(a) Let not our looks put on our purposes.

(b) Thou hast no figures nor no fantasies.

(c) O world, thou wast the forest to this hart.

(d) I am compelled to set  
Upon one battle all our liberties.

(e) There are no tricks in plain and simple faith.

4. Continue the above quotations.

5. Explain and annotate the following words and phrases: *Performed faculties*; *drop by lottery*; *palter*; *even virtue*; *cognizance*; *fond*; *repeal*; *groaning for burial*; *orts and imitations*; *indirection*; *entertain them*.

6. Write the story of the action in Act V.

7. Quote passages to illustrate Shakespeare's use of *with*; of *that* followed by *as*; of double superlatives and comparatives.

## C

1. State the parts played (a) by Mark Antony, (b) by Casca, and (c) by Strato in the play; and quote some lines uttered by each of them on some critical occasion.

2. In what localities do the events in the different Acts take place? Quote lines to prove your statements.

3. By whom, of whom, and on what occasions were the following lines uttered?

(a) The angry spot doth glow on Cæsar's brow.

(b) O, he sits high in all the people's hearts.

(c) So let high-sighted tyranny range on.

(d) But I am constant as the northern star.

(e) He shall but bear them as the ass bears gold.

(f) There is a tide in the affairs of men.  
 (g) In Parthia did I take thee prisoner.

4. Annotate the above lines, and continue them.

5. Quote instances of Shakespeare's (a) habit of ellipsis, and (b) use of an adjective for a preposition and a noun (as in *sterile curse*).

6. Explain the following words and phrases: *The replication*; *your passion*; *jealous on me*; *I have some aim*; *well-given*; *quick mettle*; *bear me hard*; *prevent*; *the main opinion*; *liable*; *freedom of repeal*; *o'ershot myself*.

## D

1. Describe briefly the events and actions which take place in the Third Act.

2. Write a short analysis of Mark Antony's speech.

3. By whom, of whom, and on what occasions were the following lines uttered?

(a) Set honor in one eye and death i' the other.  
 (b) Why old men fool and children calculate.  
 (c) Our yoke and sufferance show us womanish.  
 (d) She dreamit to-night she saw my statua.  
 (e) One that feeds  
     On abject orts and imitations.  
 (f) When think you that the sword goes up again?

4. Continue the above lines.

5. Explain and annotate the following words and phrases: *Set our battles on*; *Messala will prefer me*; *the posture of your blows*; *humor*; *a property*; *beholding*; *in his funeral*; *let blood*; *addressed*.

6. Give some instances of Shakespeare's use of a double negative.











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